musical
COURIER

APRIL 1, 1953 25 CENTS

LOUIS SUDLER

THE

CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

ADDRESS INQUIRIES
for
THE SCHOOL YEAR
1954 — 1955
to

THE SECRETARY OF ADMISSIONS
THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA 3 · PENNSYLVANIA

musical
COURIER

IN THIS ISSUE

Rachmaninoff's Songs Surveyed 4
How a Musical Foundation Operates .. 5
Berlin Opera and Concert Novelties ...6, 7
Florence Hears Rodzinski in Sacre ...8, 9
Parsifal at the Metropolitan 10
Paris Premieres New Ballets 12, 13
Pittsburgh, Chicago Orchestras in N. Y. .....14 to 17
New Works in Philadelphia, Louisville 18, 19
Chicago Concerts; Coast Events; Film Music .....22 to 26
Radio-TV ..... 30; New Records 32
Bernice Frost on Preparatory Attainments 34
Up and Down the Guild Keyboard 35

NFMC 27th Biennial Includes "Met" Benefit

The 55th anniversary of the National Federation of Music Clubs, which will hold its 27th Biennial Convention in New York City from April 8 to 18, will be marked by a benefit performance of Carmen on the evening of April 11 at the Metropolitan Opera House. This will be the last performance of the company's New York season and will be attended by the members and delegates to the convention. Proceeds will be used to help finance the Federation's program to aid young American artists in launching their careers.

The cast for Carmen will stress American artists and include Risë Stevens in the title role, Nadine Conner as Micaela, Ramon Vinay as Don Jose, George London as Escamillo, Paula Lenchner as Frasquita, Margaret Roggero as Mercedes, and Alessio de Paolis as Remendado, among others.

The convention is the first national one by the NFMC to be held in New York. The program will be dedicated to the advancement of American music and musicians. Three programs arranged by John Tasker Howard will trace the evolution of our music from the 1600's to the present day. Attendance from the 48 states and the District of Columbia is anticipated, with possible representation from Canada and Mexico.

Among events arranged for those attending the convention are a visit to and briefing at the United Nations; attendance at the April 12 concert of the New York Philharmonic-Symphony Orchestra, which Dimitri Mitropoulos will conduct, with William Kapell as the soloist, and a service at the Marble Collegiate Church, home of the oldest continuously worshipping congregation in America, under Rev. Norman Vincent Peale, pastor. There will be a formal opening session in the grand ballroom of the Waldorf-Astoria on April 10, with United Nations dignitaries in attendance; and the convention banquet, April 17, in the same place.

Throughout the week a procession of artists of national and international fame will appear on the convention programs. These include, among senior artists, Margaret Harshaw, dramatic soprano ,and Martha Lipton, mezzo-soprano, both of the Metropolitan; Carroll Glenn, violinist, and her husband, Eugene List, pianist, in a joint program; Patricia Neway, Joan Brainerd and Frances Lehnerts, sopranos; Nan Merriman, mezzo-soprano, and Francine Falkon, contralto; John Kirkpatrick and William Masselos, pianists; Ralph Kirkpatrick, harpsichordist; Frank Luther and Paul Bain, folk singers, and Anna Russell, musical comedienne. Of this number, Miss Harshaw, Miss Lipton, Miss Merriman, Miss Brainerd and Mr. Masselos are past winners, and Miss Neway and Miss Falkon, past finalists, in the Federation's Biennial Young Artists Auditions. Choruses, among them Robert Shaw's Collegiate Chorale, will participate in the programs.

On Youth Day, April 11, among the young artists appearing will be Michael Rabin, violinist, who won the Federation Stillman Kelley Award in 1949; Frances and Kathryn Ripp, duo-harpists; Joyce Snyder, pianist, who received the Stillman Kelley Junior Award in 1950; and the Columbus Boychoir. Winners in the various Federation events for which auditions are currently in progress will also be heard.

A highlight of the convention will be the Federation's Biennial Young Artist Auditions, through which winners in the piano, voice, violin and string quartet classifications will be chosen, if the best in each class is considered ready for a national concert career.

PRESIDENT of the National Federation of Music Clubs, Mrs. Ada Holding Miller, of Providence, R. I.

Panels Announced

Headquarters for the Federation biennial will be at the Hotel Roosevelt, with other events (formal opening and banquet) at the Waldorf-Astoria. Among the interesting panel discussions scheduled at the Roosevelt are the following: American Music Avenues, Isadore Freed moderator, Norman Dello Joio, A. Walter Kramer, Dr. Douglas Moore, Henry Cowell, speakers, April 10, 3 to 3:40 p.m.; Avenues for International Music Relations, Mrs. John B. Davison presiding, chairman NFMC International Music Relations Department, speakers including Dr. Harold Spivacke, Dr. Marion Rous, and Mrs. Edwin A. Sullivan, April 13, 11:10 to 11.45 a.m.; Musical Avenues for Radio, TV and Motion Pictures, Dr. Sigmund Spaeth presiding, speakers including Mrs. Ronald Dougan, Abram Chasins, John Grogan, Oliver Daniel, Herman Neuman, Arthur De Bra, April 13, 3:30 to 4:20 p.m.; Musical Avenues in Home and Community, Dr. Carleton Sprague Smith presiding, April 15, 10-10:30 a.m.; Musical Avenues for Education in Schools and Colleges, Dr. Hazel B. Morgan presiding, speakers including Dr. Vincent Jones, Dr. Howard Murphy, Dr. Janet Schenck, and Mark Schubart, April 15, 11-11:45 a.m.

A Clinic on Music in Hospitals for the Volunteer Musician is scheduled for April 15, 4-5 p.m. Gena Branscombe will be the moderator of a panel on How to Promote Higher Standards of Choral Performance, April 15, 11:35 a.m. to 12:05 p.m., speakers to include Alfred Greenfield, Henry Drinker, Robert Hickok.

Brussels International Fete

BRUSSELS. — An International Festival of Music, organized under the auspices of the Philharmonic Society of Brussels, will take place at the Palace of Fine Arts here between April 15 and May 15 next. Groups from other countries to appear are the Bavarian Radio Orchestra of Munich under Eugen Jochum, April 17; Berlin Philharmonic Orchestra under Furtwaengler, April 20; National Youth Orchestra of Great Britain, April 21; Vienna State Opera in Mozart's Don Giovanni conducted by Carl Boehm, May 6; the same in the Magic Flute, May 7; in Rosenkavlier, May 8; Mozart's Marriage of Figaro, May 9, and Cosi Fan Tutte, May 11; and the Paris Opéra-Comique in Pelléas et Mélisande on a date not yet announced. There will also be performances by the Brussels Philharmonic Orchestra, and by the National Orchestra of Belgium under Sergiu Celibidache, Eugen Jochum, Hans Knappertsbusch, and Louis Weemaels, with Backhaus, Ciccolini and Milstein.

ON THE COVER

Louis Sudler, American baritone, who has distinguished himself in the fields of concert, oratorio and opera, gives a Chicago Orchestra Hall recital April 12 on the History and Enjoyment of Music Series, following his March 24 recital on the Evanston, Ill., Community Concert Series. On April 6 he will be heard as guest soloist on The Northerners' radio program over WBBM. Mr. Sudler recently sang the title role of Mendelssohn's Elijah with the Kansas City Symphony Orchestra (Hans Schwieger conducting), and again with the Minneapolis Symphony under Antal Dorati. He will sing the role in June with the Mennonite Choral Society at Berne, Ind. Other recent engagements include a joint appearance with Gladys Swarthout and Percy Faith and his Orchestra at the National Congress of the 4-H Clubs of America, and a solo appearance for the Order of the Red Cross of Constantine.

Mr. Sudler was introduced to one of the world's largest audiences last July when he sang the National Anthem on opening night of the Republican National Convention and appeared again the following night at the Convention as soloist with the Paulist Choir. The same week he sang at the new Mesker Amphitheatre with the Evansville Symphony Orchestra, Harry John Brown conducting, and that weekend in the American premiere of the Puccini Mass at Grant Park, under Alfredo Antonini. In August, Mr. Sudler was a guest star with Risë Stevens at the Chicagoland Music Festival in Soldier Field, Henry Webster conducting. During the past season Mr. Sudler has travelled extensively in concert and in appearances with symphony orchestras. This summer he will be soloist with Thor Johnson during the first season of the Music Festival at Ephraim, Wis. Due to his frequent appearances at patriotic functions, the American Legion recently presented Mr. Sudler with a replica of the flag which flew over Ft. McHenry and was the inspiration for our National Anthem.

Vol. CXLVII, No. 7
Whole No. 3268

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-fourth Year
April 1, 1953

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

The Songs of Rachmaninoff

By Maria Kurenko

TEN years after the passing of Rachmaninoff, there is a great variety of opinions about his stature as a composer. These judgments range from deep admiration to a critical attitude toward what he felt was his mission in musical creation. Few music-lovers, however, remain neutral or indifferent as regards his music. If there is a group of competent judges who in some respects are detractors from his achievements, there is a larger coterie of equally well equipped musicians who are devoted followers of his principles and admirers of his work.

In one respect, however, the two opposed groups do him a disservice—in that they inevitably assay his accomplishments in terms of his instrumental compositions and give too little place to his vocal works, and especially the songs. A great composer may lose or conceal his national and personal identity in creating large instrumental works. In one domain, however, he usually remains faithful to his native country, his first impressions of childhood and adolescence, and his boyhood environment. All these early experiences are usually most successfully crystallized and expressed in the early period of the musician's creativity, and primarily in one dominant medium—his songs.

Love of poetry—or that kind which happens to be congenial to the emotional experience of the young composer—almost always impels him to compose songs. In this, Rachmaninoff was no exception. Born in Novgorod, and brought up both in large cities and in the Russian countryside, he began his creative life with this medium.

In song creation, every composer projects his individuality through the words of the poet or poets to whom he feels closest in an emotional sense. We must, however, in this consideration, exclude those who have no gifts for song writing or who—having invented the theory that music is a completely abstract art—contend that words are of no importance, even in a song!

Rachmaninoff most emphatically does not belong in that category. Along with his orchestral and instrumental works (which we are not to discuss here) he composed seventy-one beautiful songs. It is deplorable that, as a whole, they are not better known outside of the country of his birth. There is a simple explanation. Though a composer expresses emotions of general validity, he laughs and weeps, admires and deprecates, in his native tongue. That is why Rachmaninoff's song are known to all in Russia, but to only a few elsewhere, in spite of the translation of many of their texts. The success of songs in any country can result only if it hears them sung in a language it understands.

One might justly ask: "Why are Schubert's, Debussy's, Fauré's and other composers' works popular throughout the world, to a greater degree, though usually performed in the language in which they were written?" The answer is simple: there are many non-Germans who understand German, and non-Frenchmen who know French. But, outside of naturalized minorities of Russian background in various other countries, there are very few who understand the Slavic tongue.

FROM the beginning, Rachmaninoff was inspired by some of the best poets of Russia, such as Pushkin, Lermontov, Mereschkovsky, Feth, Bunin, Polonsky, A Tolstoy, Balmont, Tiutchev, Zhukovsky, Golenitscheff-Koutoozoff, and others. These poets endowed the composer with texts admirably suited to his melodic line. They were not only beautiful in themselves, these song settings, but also absolutely true in adherence to the logical interdependence between the accentuation of the word and the natural coincidence of the musical accent. This trend is characteristic of many Russian composers, and it denotes their love of poetry and their respect for the written word.

The fact that Rachmaninoff felt a strong compulsion to compose songs to many different texts resulted in a great variety in his output—songs which are alternately dramatic, filled with pathos, brilliantly intricate musically, yet enchantingly lyrical, or finely expressive in their use of the *recitativo* style.

IT is possible to divide Rachmaninoff's songs into several groups. Among the strongly dramatic songs are Arion (Pushkin), No Prophet (Krugloff), All Once I Gladly Owned (Tiutchev), Christ Is Risen (Mereschkovsky), Fate (Apuchtin), The Storm (Pushkin), All Things Departed (Rathaus), Thy Pity I Implore (Mereschkovsky), and Dissonance (Polonsky). Then there are the songs based on Russian folklore, including the duet, Town Partings (Kolzov); The Ring (by the same poet); The Sailor's Bride; and The Harvest of Sorrow (A. Tolstoy). Another category is that of songs in the Oriental mood, among which are As Fair As Day, and the famous O Cease Thy Singing, Maiden Fair, with text by Pushkin.

This composer's songs are not generally very long, but often on two pages he gives us so colorful a melodic design, one astonishingly true to the essence of the poetry he has selected. For example, The Lilacs; How Fair the Spot; Fountains; Melody; The Alder Tree; and The Music—what masterpieces of beauty and of expression these songs are! What a picture they leave with the listener!

Among his most lyrical songs are The Answer (Hugo, in free translation by L. Mey); Before My Window (Galina); Let Me Rest Here Alone, and Night Is Mournful (both by Bunin); The Muse (Pushkin); The Morn of Life (Tiutchev); On the Death of a Linnet (Shukovsky), and certain others.

One of his most famous melodies is the incomparable Vocalise, which for some strange reason is better known in its instrumental arrangements though written for the voice. This may be owing to the vocal difficulty it imposes in sustaining the long and arduous phrases.

AS a matter of fact, Rachmaninoff's own favorite songs are contained in his Opus 38—his last collection of songs. These were written to the poetry of six well-known writers, and are as follows: In My Garden at Night (A. Bloch), To Her (A. Biely), Daisies (I. Severienin), The Pied Piper (V. Brussof), Dreams (Sologoub) and A-oo (K. Balmont).

These poets are representative of a group which was considered extreme and decadent. Among these, Balmont, Severienin and Brussof were particular favorites of the youth of Russia at the time. The young people adored poetry; they organized "circles" which gathered of evenings in modest lodgings to discuss it. In this smoke-filled atmosphere, ideas and opinions about new movements in verse, new trends in poetry and music, were ardently exchanged.

Rachmaninoff did not escape the tremendous influence which these poets exercised over all the intellectuals in Russia at that time. Under the impact of this new and stimulating trend, the composer developed an entirely new musical approach. It is obvious that the comparative lack of simplicity and directness of the new poetic trend is reflected in the treatment of the songs in Op. 38, which while retaining his accustomed melodic beauty, is also extremely intricate in the harmonic development, particularly in the pianistic accompaniment's structure. It may be said that this collection shows a considerable growth in the composer's development. For the first time Rachmaninoff's songs partially lose their formerly marked Russian character. The piano part is so independently conceived that the vocal line on occasion may seem to be almost secondary, though at no time does it lose its importance.

Characteristic of this opus are the beautifully developed, very long postludes, which are so rich and technically difficult as to require a truly masterful pianist. This fact may be detrimental to a more frequent performance and a greater popularity of this cycle despite its beauty.

I should like to mention two moving songs in a modest, simple *recitativo* style: one is When Yesterday We Met (Polonsky), and the other We Will Rest, composed to an excerpt from Anton Chekov's drama, Uncle Vanya. Rachmaninoff loved and admired Chekov and he set to music these compassionate, simple lines of Sonia, the young heroine: "We shall rest, we shall hear angels; diamond-like will be the sky. . . . We shall see that all earthly evil and suffering will dissolve into compassion, and this compassion will lead the world, and our lives will become gentle, tender and as sweet as a caress. . . . I believe this . . . I believe this . . . we shall rest . . . we shall rest. . . ."

Rachmaninoff's music so directly and touchingly helps to bring about a true communion between these words and the listener that it is to be hoped that he—whose music will live far longer than he did and who brought so much to us and will always be remembered by us—will also "rest . . . hear the angels . . . and behold a sky diamond-like. . . ."

This article by Maria Kurenko, noted soprano and famous interpreter of the songs of Rachmaninoff, is published in observance of the tenth anniversary of that composer's death on March 28, 1943.

How a Large Musical Foundation Functions and Makes Awards

By Walter W. Naumburg,
President, Walter W. Naumburg Foundation, Inc.

Ever since my youth I have been interested in music and musicians, and have been in the habit of assisting some of them to acquire a musical education. When the Juilliard, the Curtis and other music schools were founded with scholarships, this became in part unnecessary.

About 30 years ago I happened to run into a young artist who seemed to me

WALTER W. NAUMBURG

to sing very well but was unable to obtain a manager because she had not given a recital and had not had any press reviews. This induced me, with the assistance of Alexander Lambert, Louis Persinger, and others, to start The Walter W. Naumburg Foundation, Inc., in conjunction with the National Music League, which was doing similar work. We agreed to furnish outstanding judges, and they took over the technical end.

Like all things in this world, it takes years to obtain the best results; and we had many difficulties. In fact, even now, new problems present themselves each year. One man who helped us greatly was Ernest Hutcheson, the late president of the Juilliard School of Music.

The one result which we have striven for above all others, and which we believe we have attained, is absolute fairness and lack of bias in the making of our awards. We have had anywhere from 150 to 200 applications a year. (Our preliminary judges are composed of one group of three for the strings, the same for the pianists and for the singers.) When the number of applicants has been reduced by auditions to about 18, chosen on merit for musicianship as well as technique, we then have our final auditions—the pianists on the first Monday in April in the morning, the singers in the afternoon and the strings on Tuesday morning. Each candidate is allowed about 20 minutes and the auditions are directed by that judge who happens to be a specialist in the instrument under consideration.

How Judging Is Done

The five judges sit apart from one another and fill out a questionnaire containing various items, and such remarks as they feel called upon to add. The vital question is as follows: "Would you like to hear this candidate again?" and if only one judge says "yes," they have the second hearing on Tuesday afternoon. The only time when the judges may discuss the candidate is after they have answered this question.

It is most interesting to see how the candidate who may not be very good on Monday has improved by Tuesday afternoon, and *vice versa*. That shows how necessary it is to hear them twice. When the second hearing is over the judges retire into a room where a secret ballot is taken. I have attended all the final auditions and most of the preliminaries since the Foundation was inaugurated.

In the beginning we did not ask the candidate to present a set program, and a piano candidate was asked by the chairman to play something by Beethoven or Brahms. He said, "I do not play Beethoven or Brahms." He was told that, under the circumstances, they did not consider he was in a position to give a satisfactory recital, which is the standard by which candidates are judged. The teacher of this young man took great exception to the ruling. That induced us to appoint a special committee to pass on the programs which are to be presented. If the committee considers them inadequate, the candidate is rejected immediately.

Some years later an instrumentalist presented a program which the judges thought he played very badly. The teacher found fault because, among other things, he had been asked to play a composition which is very difficult. The only answer to that was that he should not have had it on his program, if he was unable to play it properly.

On one occasion we learned, after the auditions were completed, that one of the judges had heard a candidate who was a pupil of one of his friends, before the auditions took place, and strove against the opinion of the other judges, to have the candidate chosen as the winner. Needless to say, that judge was never asked to serve again.

Achievements of the Foundation

The directors and officers of the Foundation are pleased to report that our organization seems to have a high standing in the musical world and the award is something that the young artists are very anxious to win. At the time of our 25th anniversary we had a celebration and received most commendatory letters from artists who claimed that they have benefitted largely through us.

The excellent management of Mrs. Anna C. Molyneaux and her organization have been helpful in every one of the many features which make up the work we have to undergo in order to obtain our results.

Many of our young artists have later attained considerable renown in the world of music, such as Phyllis Kraeuter, Daniel Saidenberg, Harvey Shapiro, Paul Olefsky, Lorne Monroe, cellists, Louis Kaufman, Joseph Knitzer, Carroll Glenn, Sidney Harth, violinists, Adele Marcus, Dalies Frantz, Jorge Bolet, William Kapell, Constance Keene, Leonid Hambro, Theodore Lettvin, pianists, George Rasely, Louise Bernhardt, Edwina Eustis, Ruby Mercer, William Horne, Paula Lenchner, Lois Marshall, singers.

In the last four years, through the kind offices of William Schuman, president of the Juilliard School of Music, and his two composer associates on the board, Dr. Daniel G. Mason, and Aaron Copland, we have, with the assistance of the Columbia Records, Inc., made records of outstanding contemporary American compositions. The decisions have been in the hands of David Hall, Alfred Frankenstein and Leon Barzin, and the following winners have been selected: Roger Sessions, William Schuman, Wallingford Riegger and Peter Mennin, one for each year. The 1953 winner, recently announced, is Walter Piston for his Fourth Symphony.

Brussels UNESCO Conference To Discuss Music Education

BRUSSELS.—UNESCO will hold an International Conference on the role and place of music in the education of young people and adults here from June 29 to July 9 next. This will attract musicians and educators from all over the world. Among the delegates from the U.S. will be Dr. Charles Seeger and Vanette Lawler.

Since its foundation, the International Music Council has devoted attention to this phase of music. In 1951 it established a special commission to pave the way for an international gathering of musicians and educators. The Brussels Conference will be the outcome of close collaboration between UNESCO and the International Music Council.

Among the purposes of the Conference will be studies of "all problems connected with non-specialized musical education—that which aims not at training professional musicians, but at developing musical sensitivity and taste and a critical sense in music, and at helping listeners, whose numbers increase daily as the result of gramophone records, radio, television and films, to understand and appreciate the beauty, wealth and diversity of the world's store of music."

The Conference, according to its agenda, will discuss problems connected with school education at the various levels; extra courses organized outside school hours or for students who have left school; adult education; the training of specialized teachers; international exchanges of information, persons and teaching materials; the activities of national or international governmental and non-governmental organizations; and music teaching as a means of promoting international understanding."

At the proposal of the Austrian Government, the Academies of Music of Vienna and Salzburg are planning to convene an International Congress on the Professional Training of Musicians at Salzburg from July 14 to 23 next, which will be sponsored by UNESCO in accordance with a resolution adopted by the General Conference at its seventh session, and it will also have the assistance of the International Music Council. Reports on proceedings of both meetings will be presented by UNESCO to the 17th International Conference on Public Education at Geneva in 1954.

Concerts, exhibitions, demonstrations and other events will be a part of the Brussels Conference organized by a special committee in Brussels, and sponsored by the Belgian Government.

New Opera by Strauss, Hindemith Symphony Add Fillip to Musical Season in Berlin

By Horst Koegler

BERLIN.—The Berlin Festival Weeks last autumn, which gave a powerful impetus to music life here because of the variety and excellence of the offerings, have been followed by a season in which this capital is displaying its old eminence in the tonal art.

Liebermann Opera Novelty

A credit to the Municipal Opera was the Berlin premiere of the opera semiseria, Leonore 40/45, by Rolf Liebermann, which had its world premiere some months ago in Switzerland. This might have been a quite enchanting work if the librettist, Heinrich Strobel, had been gifted with a lighter touch. The original love story, which concerns a romance between a charming Parisienne, Yvette, and the German Lance-Corporal Albert, a member of the occupation forces, has a happy ending after the lovers conquer a lot of nationalistic and bureaucratic impediments. But the libretto is dry and lacking in humor, so that one feels regret for the many missed opportunities of the action, which unfolds bi-lingually.

The composer has a graceful touch in dealing with the many parodistic effects of the text and is able to invent expressive melodies. He knows how to combine his musical ideas in excellent ensembles, and writes for the chorus and orchestrates with much virtuosity. His music is honest, direct, always easily understood (even when he leaves tonality behind and replaces it with twelve-tone procedures). The score is modern in the best sense without ever becoming "modish." The excellent impression was enhanced by the fine preformance under the baton of Artur Rother, with the singers Rita Streich, Helmut Krebs and Herbert Brauer. The shortcomings of the libretto, however, were stressed by the uninspired stage direction and the dull settings of Werner Kelch.

Strauss' Last Opera Produced

In the operatic sphere, the German premiere of Richard Strauss' posthumous opera, The Love of Danae, was not a brilliant production at the Berlin Municipal Opera. The libretto is crude in many details and the rather facadic effects of the score can not conceal the fact that this is a more or less senile repetition with variations. The performance was conducted by the impetuous Leopold Lustig. The scenic direction was entrusted to the composer's grandson, Richard Strauss, Jr., now 25, who in spite of obvious talent was not quite up to his assignment. Traute Richter was adequate in the role of Danae. Outstanding were the voices of Sieglinde Wagner and Lisa Otto. Midas was sung by Hans Beirer, who surmounted successfully even the most powerful orchestral accompaniments. Jupiter was portrayed by the cultured Herbert Brauer.

The Municipal Opera gave a series of magnificent performances under Karl Boehm, who conducted a veritably perfect reading of Mozart's Abduction from the Seraglio, a clearly disposed Fidelio and a really monumental Elektra. The expectations cherished for Don Giovanni were a bit let down. The demoniac and transcendental is lacking altogether in this new production with its very conventional stage direction and settings, for which Werner Kelch was responsible. In the ensemble were several outstanding voices, among them Dietrich Fischer-Dieskau as the Don, Elisabeth Gruemmer as Donna Anna, and Benno Kusche as Leporello.

Tosca with Four Heroines

A new production of Tosca at the Municipal Opera is to present four different sopranos in the title role. The first was Carla Martinis (known at the New York City Opera as Draga Martinis a few years ago), who excelled in parlando phrases, but was not outstanding as an actress. Inghe Borkh, who next sang it, was excellent in the dramatic passages but less able to capture the lyricism of the duets. The Scarpia was Josef Hermann, who gave the sinister police chief an appropriate suave, hypercritical tone. Young Sebastian Hauser was a good-looking and vocally promising Cavaradossi. Adolf Rott as stage director and Robert Kautsky as the designer of the sets provided a routine *mise-en-scène*. Arthur Rother conducted with high drama, but sometimes covered the singers with his orchestra.

The Staatsoper added to its repertoire a conventional Otello marked by mediocre stage direction of Michael Bohnen, and unatmospheric settings by Rainer Hills. The weak interpretation of the score did not do justice to either Verdi or Shakespeare. Alfred Hulgert was acceptable as Othello if not over-dramatic in his jealousy. Heinz Kraauvanger, his alternate, covered his vocal shortcomings with cheap histrionic tricks. Hans Reimar's Iago was the most brilliant solo effort of the evening, especially as he was surrounded by such mediocrity; in the Credo, however, he only scratched the surface. Desdemona was Sigrid Ekkehard, more a sister of Ophelia than the daughter of a Venetian nobleman, but her fine phrasing called for attention. Attractive was the young and lighthearted Cassio of Julius Catona.

Lortzing Up-to-Date

Walter Felsenstein, general manager of the Komische Oper, located in the east sector of the city, is beyond doubt one of the leading German stage directors. He opened his season with a new production of Lortzing's Czar and Zimmermann, which was thought out and worked over to the minutest detail. In it he tried to achieve a realistic style. One has to admit that in spite of this stylistic error, the performance has the typical cool Felsenstein charm. The conductor was Erich Wittman: the stage director Heinz Pfeiffenberger. Of the singers, Sonja Schoener, Gerhard Niese and Ralph Peters towered above the otherwise uneven ensemble.

SCENE FROM LEONORE 40/45, opera by Rolf Liebermann, with libretto by Heinrich Strobel, given its Berlin premiere by the Municipal Opera.

Boris Blacher's 50th birthday in January was celebrated with several performances of his works. He has been appointed Director of the State Hochschule fuer Musik, as the successor to Werner Egk.

Hindemith's New Symphony

Wilhelm Furtwaengler, recovered from his illness, returned to conduct the Berlin Philharmonic Orchestra, including the Overture to Weber's Freischuetz and the Eroica Symphony of Beethoven in his concert. These were interpreted with such maturity of conception, with penetration of the smallest details, that one seemed to be hearing them for thhe first time.

He also presented the Berlin premiere of Hindemith's Symphony, The Harmony of the World, an adaptation of thematic material from his forthcoming opera on the life of Johannes Kepler. In its plan it has some resemblance to his Mathis der Maler Symphony. The titles of the three movements, Musica Instrumentalis, Musica Humana, and Musica Mundana, show that the composer aims to produce a sound-picture of the world's essential harmony. But the high ethical goal can not conceal the fact that we are dealing with a work in which philosophic contemplation at times paralyzes the musical temperament of the composer. The whole plan seems a bit artificial, the academic application of set forms, and

the effective orchestration can not wholly overcome the doubts raised in the listener.

Guests with Philharmonic

The Berlin Philharmonic season has been particularly rich in guest conductors and international programs this winter. André Cluytens, from Paris, won the audience particularly with his second concert. He presented Berlioz's Roman Carnival Overture, Debussy's Nocturnes and Ravel's La Valse and Suite from Daphnis et Chloe. Cluytens also offered successfully the Brahms Violin Concerto, difficult for a Latin temperament, in which a refined, warm and lustrous reading was given, with the promising young Christian Ferras as soloist.

Earlier, following the Berlin Philharmonic's return from a tour, they entrusted their first concert to Sergiu Celibidache, who played Carlos Chavez's primitive and somewhat superficial Sinfonia India (1936). Alan Rawsthorne's Second Piano Concerto, a score in modern idiom externally, though suggestive at times of the influences of Brahms and Saint-Saens, was excellently interpreted by Clifford Curzon. Celibidache also conducted Brahms' Second Symphony in a strongly black and white interpretation.

Leo Blech, the *doyen* of Berlin conductors, led a special concert including Haydn's Symphony "with the Drumroll," Liszt's Preludes, four Strauss songs and the Immolation Scene from Goetterdaemmerung, the fare evidently tailored to popular taste. Martha Moedl, operatic star, confirmed her great talent as the soloist. . . . After Blech came Leopold Ludwig, now director of the Hamburg State Opera. His program consisted of Hindemith's clear and beautifully proportioned overture, Amor and Psyche (1943), and Bruckner's powerful Ninth Symphony, both interpreted with impressive skill and in accordance with their innate structural demands. The soloist was Riccardo Odnoposoff, returned to Berlin for the first time since the war, and playing Mozart's A major Violin Concerto with beguiling tone. . . . On another program containing a stylistically unclear Partita by the Berlin composer Reinhard Schwarz-Schilling and a rather leisurely reading of Beethoven's Seventh, Eugen Jochum, head of the Symphony Orchestra of the Bavarian Broadcasting Company, placed the Schumann Piano Concerto, played by Wilhelm Kempff, an effective but in many instances affected soloist. . . . Also with the Philharmonic Orchestra, Fritz Lehmann performed Bruckner's Mass in F minor, with Elisabeth Gruemmer, Lore Fischer, Helmut Krebs and Theador Schlott as soloists. His reading, though occasionally beautiful in its effects, suffered from a lack of over-all continuity in style.

RIAS Symphony Concerts

The RIAS Symphony Orchestra paid homage to the sixtieth birthday of Milhaud by performing his Kentuckiana (1948), a divertissement on folksongs of that American State. It is a sort of New World relative of his Suite Provençale. More important musically, in this concert conducted by Ferenc Fricsay, was Bartok's magnificent Music for String Instruments, Percussion and Celesta. Erica Morini's first appearance here since the war, in Tchaikovsky's Violin Concerto, proved the center of interest. Ovations began even after the first movement—not usual in Germany—and climaxed at the conclusion. . . . In the next concert by this orchestra, Mario Rossi from Turin again proved a conductor of elastic, exciting beat and fine sensitivity, as he had in an opera performance during the Berlin Festival. From Italy he brought the brilliant and musicianly Concerto per Archi, op. 69 (1943) by his late countryman, Alfredo Casella. This program closed with Mendelssohn's Fourth Symphony and had as soloist Antonio Janigro in the Haydn Cello Concerto, brilliantly played though sometimes strangely phrased. . . . Beethoven's Triple Concerto was performed by Ludwig Jochum with the Berlin Trio and the RIAS orchestra at too slow and uninspired a pace. But Jochum made up for this with a carefully balanced performance of Bruckner's Fifth Symphony. . . . The skilled Belgian conductor Franz André directed Mozart's delightful Serenade for 13 Wind Instruments (K. 361), Beethoven's Fourth Symphony, and with the superb William Primrose as soloist, Bartok's Concerto for Viola and Orchestra. . . . For a special concert of the Friends of the Berlin Philharmonic, St. Hedwig's Choir and the RIAS Orchestra under Karl Forster joined forces in a not very convincing performance of Mozart's C minor Mass and Bruckner's Te Deum, both suffering from inadequate soloists. . . . Beethoven's Missa Solemnis was given on the occasion of the 70th anniversary of the Philharmonic Chorus, conducted by Hans Chemin-Petit.

National Music Camp Expands Opera Dept.

Whether your favorite opera is in the small package known as chamber opera, or in the three to four act size, the National Music Camp, in Interlochen, Mich., affords both types during its annual eight weeks' concert season.

Last season the Music Camp observed its 25th anniversary, and as a feature undertook a most ambitious operatic program. The opera department, headed by Barre Hill of the American Conservatory of Music in Chicago, former baritone of the Chicago Civic Opera, produced thirty-three opera performances during the 57-day season. These included Hansel and Gretel, The Medium, Falstaff, La Farce du Contrebandier, and the world premiere of Hamilton Forrest's Don Fortuno.

This year the schedule has been increased to allow 37 performances of 18 scores. For the first time at Interlochen, Menotti's Amahl and the Night Visitors will be presented. Other local firsts will be Mavra by Stravinsky, The Hat Man by Trogan, Milhaud's The Poor Sailor, The Monkey's Paw by Hamm, There and Back by Hindemith, Bernstein's Trouble in Tahiti, Comedy on the Bridge by Martinu, and the Coffee Cantata by Bach. Puccini's Madame Butterfly will also have its first Interlochen performance during this year's season.

The Interlochen opera department is unique in having two symphony orchestras available as needed for opera performances. Several orchestral ensembles are available for accompaniment to the chamber operas. Members of the opera department, who come from practically every state in the Union, gain practical as well as artistic experience in singing, acting and makeup. Besides appearing on stage, these youthful opera artists make their own scenery, sew costumes, and operate all lighting effects. With such a heavy schedule, it is no wonder that eight hours a day are spent in rehearsal time, and as many as four and five are held simultaneously. The young folks don't mind; in fact, they love every minute of it!

SCENE FROM CIRCUS, short opera by Chudacoff, as staged by the National Music Camp's Opera Workshop under the direction of Barre Hill.

The camp, affiliated with the University of Michigan, offers courses in all phases of music and the allied arts, plus courses in camp counseling, guidance, and recreational leadership sponsored by Michigan's Department of Physical Education.

The 600-acre music camp has a unique record in the history of music education in America. It was started in 1928 by Dr. Joseph E. Maddy, University of Michigan music professor, and Dr. T. P. Giddings, former music supervisor in the Minneapolis public school system.

The Interlochen music campers pack more into their eight weeks' schedule than most music students elsewhere produce in a year. Last summer's total, for instance, fell only a little short of 300 programs. As is well known, the Camp is a proving ground for youthful talents—a place where young musicians, actors, artists, speakers, and dancers learn the truth about themselves and their talents by comparison with similarly talented young people from all parts of the world. Since last year's expansion of the opera department at the National Music Camp, the course now offers eight credit hours from the University of Michigan.

American Conservatory of Music Schedule

The American Conservatory announces that the Chamber Opera Workshop, Barre Hill, director, will give two Chicago premieres—Don Fortuno, by Hamilton Forrest, and Stravinsky's Mavra, on April 7 and 8 at 401 Kimball Building, at 8:00 p.m. Two-piano accompaniments will be played by William Browning and Robert Iodina. Singers will include Sally Wonderlic, Sunya Lindseth, Rae Hansen, Patti Bing, Ellen Brehm, Jayne Moore, Frederic Griswold, Richard Nichols, Don Murray, James Sharp, Robert Kingsbury, and Robert Quint.

Rodzinski Conducts Le Sacre in Florence

By Gisella Selden-Goth

FLORENCE. — Artur Rodzinski, who is spending this winter in Italy, is conducting part of the symphonic season presented in the Teatro Comunale by the Orchestra of the Maggio Musicale. He has won a marked success with the public and has succeeded in stirring this distinguished ensemble of players to new study and achievement. This was shown in his recent brilliant performance of Stravinsky's Le Sacre du Printemps. The public received the stark and mammoth work enthusiastically, there having been fully twelve rehearsals for it alone.

This memorable concert was enhanced in its first part by a performance of the last of Mozart's Concertos in C major, with Pietro Scarpini, a remarkable pianist, as soloist. He is a disciple of Busoni and models his programs after those of that master, in his recitals playing mostly Bach, Mozart and original compositions of his idol.

At another concert, Rodzinski presented an all-Gershwin program, including the Suite from Porgy and Bess, An American in Paris, the Rhapsody in Blue and the Piano Concerto in F, the latter pair of works performed by the young and gifted Daniel Wayenberg. The evening proved such a success that the event had to be repeated a few days later, unusual in this city.

Others conducting symphony concerts here have been Sergiu Celibidache; Carlo Zecchi, who offered a beautiful interpretation of the Berlioz Symphonie Fantastique; and Jonel Perlea. The final events of the season will be led by Ildebrando Pizzetti and Pierre Monteux.

Plans for the Musical May

Although part of the program planned for the Maggio Musicale Fiorentino has finally been published, one can not be sure that the usual level will be maintained in the fare. The festival will open on May 7 with Cherubini's Medea, conducted by Vittorio Gui. An interesting event will be the "premiere for the Western world" of the opera War and Peace by the recently deceased Serge Prokofieff. The score of this work is said to be on the way from Moscow to Florence, owing to the good services of the Russian composer Khachaturian. Other operas to be presented are Menotti's Amahl and the Night Visitors, with the composer in attendance; Verdi's La Forza del Destino and a revival of his Aroldo, completely unknown to this generation. Productions by the complete company of the Ballets des Champs-Elysées from Paris, and open-air performances of Les Indes Galantes by Rameau in the lavish Paris Opéra production, will complete the spectacles of the festival.

Florence's Winter Opera Season

Florence is hampered in its operatic season by two predicaments—one being that it must concentrate the chief activities during the lucrative summer tourist season, including the May Festival, which takes an abnormally high amount of the subventions. The second is that the preparations require much of the energy of the artistic personnel the whole year round. Still, the overworked management of the Opera, and its accomplished superintendent, Francesco Siciliani, recently put on a respectable winter season of about two months. It had careful preparation and there were some outstanding casts.

The revival of Catalani's La Wally—a favorite work with Toscanini during his glorious reign at La Scala—was not a great success. Both the music and the book seemed dated. It was expertly conducted by Gianandrea Gavazzeni and the leading male role of Hagenbuch was sung by the veteran Giacomo Lauri-Volpi, who showed that he still commands a fresh and virile voice. Others heard were Elisabetta Barbato in the title role, Aldo Protti and Silvio Maionica.

Pique-Dame, an opera which Tchaikovsky wrote in 1890 while sojourning in a hotel in Lungarno, had had in Italy only one performance at La Scala in 1906. That it scored a success in Florence was largely owing to the enthusiastic and devoted conducting of Artur Rodzinski. The stage direction was rather uneven under Tatjana Pavlova, the Russian actress. Sets and costumes by Gianni Polidori were more agreeable than the mediocre ballet. Gianna Pederzini as the Countess, Sena Jurinac as Lisa, and the American tenor David Poleri as Ermanno sang and acted beautifully, and were greatly applauded.

Lualdi Opera Revived

Though written 35 years ago, Adriano Lualdi's opera La Figlia del Re (The King's Daughter) qualified as a novelty, though an unexciting one. Around 1916 Italian composers were torn between a desire to maintain traditions of the Italian *melodramma* and to assimilate the newer currents in music. This distinguished musician—who is director of the Cherubini Conservatory in Florence—did

Frank Skinner

COMPOSER-CONDUCTOR

FILM SCORES INCLUDE:

Tap Roots
The Egg and I
Harvey
Because of You

LATEST SCORING:

Mississippi Gambler
World in His Arms
Thunder Bay

Universal-International Studio
Universal City, Cal.

not solve the dilemma. He wrote his own libretto, which uses an outworn plot dealing with unhappy princesses, rival lovers, sacrifices, battles and the like. The music shows an expert hand in its technic of handling voices, and a noble musical language in some of its solo and ensemble scenes but the courteous audience awarded it only a *succes d'estime.* (The composer is shortly to have a new opera produced in Rome, and this may reveal a more substantial work.) Maestro Lualdi conducted his score personally, and his son, Maner (in private life a pilot), was the stage director for this production, the scenes of which are laid in India. Magda Laszlo, Hungarian-born artist, gave interest to the role of the unhappy and self-sacrificing Princess Demara.

Repertoire Works with Notables

The less sophisticated listeners gave their acclaim to Il Trovatore and Lucia. In Verdi's work a promising but not yet wholly disciplined young tenor, Gino Penno, sang an ardent Manrico. Cloe Elmo impressed by her tragically passionate Azucena. The first-rate cast was completed by Maria Caniglia as Leonora and Paolo Silveri as the Count. Emidio Tieri led the orchestra with skill and clarity.

In Lucia, there was a masterful performance of the heroine by Maria Meneghini Callas, American-born singer, who sang exquisitely and with notable power. It is reported that she will appear in the same role at the Metropolitan in the near future. Lauri-Volpi was a rousing Edgardo, and others heard were Ettore Bastianini, Raffaele Arie and Dina Piccini. A big share of the success was earned by the superior conducting of Franco Ghione.

Schnabel Memorial Concert

The Artur Schnabel Memorial Committee presented an intimate chamber music evening on March 19 at the Kosciuszko Foundation. Artists appearing were Bronislaw Gimpel, violinist; Leopold Mannes, pianist; and Alice Rowland, mezzo-soprano, with Arpad Sandor at the piano.

JOSEPHINE GUIDO, known to New York audiences for her appearances in the Brooklyn Academy of Music and Randall's Island operas, is photographed in Italy with Maestro Riccardo Stracciari. The young lyric-coloratura recently completed the lead soprano role in the Don Pasquale album released by Remington Records—Plymouth label.

International Contest For Composers Planned

Twelve young composers from various countries of the West will be invited to take part in a prize competition to be held in Rome during an international conference on contemporary music from April 5 to 15, 1954. The contest and the conference are being sponsored jointly by the Congress for Cultural Freedom, (Nicholas Nabokov, secretary-general), the European Center of Culture (Denis de Rougemont, director), and the Italian Radio Network. Competitors will be selected by an advisory board of eleven noted composers headed by Igor Stravinsky, and including also Samuel Barber, Boris Blacher, Benjamin Britten, Carlos Chavez, Luigi Dallapiccola, Arthur Honegger, Francesco Malipiero, Frank Martin, Darius Milhaud and Virgil Thomson. Those chosen will be invited to come to Rome, with all expenses paid.

Scores submitted will be of three kinds —a violin concerto, a short symphonic score, and a work for solo voice with accompaniment of a small orchestral group. The prizes will be, respectively, 12,000, 8,000 and 5,000 Swiss francs (worth about $3,000, $2,000 and $1,250). The awards are part of a general Cultural Freedom program of awards headed by Julius Fleischmann.

The twelve works chosen will be performed in public concerts broadcast by the Italian Radio. A jury selected by the composers, performing musicians and music critics who attend the conference will make the awards. The winning score in each of the three classes will be played by three major symphony orchestras in Europe and three in America and will be recorded; the twelve scores will be published as well. The congress will underwrite the expenses of the concerts and prize awards. The European Center of Culture expects to make the conference an annual event.

Pascal Quartet Touring Europe

The Pascal Quartet have concluded a tour of 15 concerts in France, and, in addition to their regular broadcasts for the French National Radio, of which they are the official quartet, they broadcast a full program of two Beethoven and a Mozart quartet in Zurich. The group also have recorded the seven quintets with two altos of Mozart, as well as the Franck quartet. In May they will make a tour of Morocco, and June calls for concerts in Germany. The Pascal Quartet's return to America is scheduled for next January, when they begin a three-months' itinerary.

Gulda in Beethoven Cycle

Friedrich Gulda, Austrian pianist, will launch an eight-evening Beethoven cycle, including all the 32 sonatas, in the Great Hall of the Vienna Musikverein next October. Mr. Gulda is also scheduled to play the complete cycle in London, Tel-Aviv, Belgrade, Rio de Janeiro, Buenos Aires and Sao Paolo. New York will not hear the series before the fall of 1954.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Raymond Wilson, *Assistant Director***

Undergraduate and Graduate Departments

SUMMER SESSION, June 22—July 31, 1953

FALL SESSION, September 21, 1953—June 4, 1954

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

PARSIFAL IN SEASONAL RETURN FEATURE OF "MET" FORTNIGHT

Parsifal was revived on March 23 at the Metropolitan. For every repertory operatic theatre the staging of this demanding work poses special problems which almost always have to be met by a compromise. At the Metropolitan, with its limited season and the necessity to stage a certain number of operas to satisfy the subscribers, the yearly revival of this work is an especially difficult undertaking. Added to the handicaps under which this theatre has to put on the work is the fact that the settings are outdated and, where at least still usable, well worn. Thus the visual aspect of the performance is a far cry from Wagner's ideal.

The impression of the evening therefore rests upon the singers and the orchestra. For the latter the opera with its interminable length poses special problems, especially at the end of a tiring season. Fritz Stiedry did his utmost to conjure up the atmosphere of transcendent magic necessary for this score. He sometimes succeeded, as in the second act, where the beguiling music of the Garden Scene came fully to life, but often his slow-paced interpretation was detrimental to the orchestral sound.

Of the singers, Hans Hotter's Amfortas deserves highest praise. The emotional intensity of his effort and the intelligent interpretation of his part made for a memorable stage figure of strongest projection. Also excellent was Astrid Varnay as Kundry. As the seductress as well as the repentant sinner, she gave tremendous impact to her delineation. With convincing vocal and histrionic dignity Deszo Ernster portrayed Gurnemanz. Set Svanholm in the title role sang with style and persuasiveness. Lubomir Vichegonov's sonorous bass was heard to advantage in the measures of Titurel, Gerhard Pechner as Klingsor effectively displayed his voice and art of characterization. In smaller assignments, Jean Madeira, Thomas Hayward, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke and Gabor Carelli appeared.

The Flower Maidens were Lucine Amara, Laura Castellano, Herta Glaz, Anne Bollinger, Paula Lenchner, Margaret Roggero. They were not always on pitch but contributed spirited ensemble singing. The chorus also seemed sometimes tired. Its occasional difficulties of intonation were heightened by the distant placement of the choruses in the cupola, which sometimes made them almost inaudible. H. W. L.

Siepi Heard as Boris

The second hearing of Boris Godounoff, on March 9 at the Metropolitan Opera, had a new Boris—Cesare Siepi—heading the cast, Moussorgsky's masterpiece played to a sold-out house. From the moment the new Boris appeared for the Coronation scene, to his dramatic death and plunge down the steps from the throne chair in the final act, he dominated the scene. Mr. Siepi was the brooding monarch in every sense of the word, nor did one feel that his youth was against him—his portrayal was that of a mature Czar. The artist's superb voice, heavy and rich, like dark velvet, is peculiarly well-suited to the role. He is not completely at home with English diction, but this fault should gradually disappear. G. W.

Traubel Returns as Isolde

In Tristan and Isolde, on March 11, Helen Traubel and Set Svanholm appeared for the first time this season in the title roles, and Martha Lipton sang her first Brangaene at the house. The performance under Fritz Stiedry's baton went smoothly and impressively. Miss Traubel is a stately Isolde and has a firmly set histrionic conception of the part, which gives dignity and poise to her characterization. Mr. Svanholm, whose singing especially in the last act held great conviction, revealed the same spirit. Miss Lipton is one of the best Brangaenes we have heard of late. She makes the part an important force in the dramatic concept of the action, and with her fine singing and excellent stage appearance was a valuable asset to the evening. Others heard were Hans Hotter as Marke, Paul Schoeffler as Kurwenal, Emery Darcy as Melot, and in smaller assignments Algerd Brazis, Paul Franke and Thomas Hayward. H. W. L.

Traviata Re-enters

Verdi's La Traviata received its first performance of the season on March 13, and the generally competent presentation was applauded with enthusiasm by the capacity audience. Alberto Erede's skillful conducting pointed up the melodiousness of the music, while usually attaining good balance and control. The failure of the first-act curtain to go up on time caused a brief delay, but did not affect the merits of the production. Licia Albanese as Violetta showed signs of vocal strain and deviations from pitch in the coloratura portions of her role in the opening act. Yet for the most part, she sang smoothly in the later acts, and she brought dramatic conviction to some of her more intense passages. Her acting had ease and mobility. Eugene Conley was usually reliable in the part of Alfredo, and his tenor voice sounded pleasing and well-projected, except for a slight lack of focus in his most difficult measures. Robert Merrill looked dignified as Giorgio Germont and brought rich tones and the big line to his vocalism. Paula Lenchner, Margaret Roggero, Gabor Carelli, George Cehanovsky, Algerd Brasis, and Clifford Harvuot did well in the minor roles. E. B.

Conley Sings Don Ottavio

In Saturday evening's Don Giovanni, Eugene Conley sang his first Don Ottavio of the season, revealing considerable beauty of tone and taking the difficulties of Dalla Sua Pace and Il Mio Tesoro with apparent ease. The rest of the cast, which included George London as the Don, Margaret Harshaw, Regina Resnik and Roberta Peters as Anna, Elvira and Zerlina, Salvatore Baccaloni and Lawrence Davidson as Leporello and Masetto, and Dezso Ernster as the Statue, was of familiar excellence. Fritz Reiner was the able conductor. M. L. S.

Thebom as Dalila

In the repetition of Samson et Dailia on March 19, the role of the heroine was sung for the first time in this revival by Blanche Thebom. As the Philistinian seductress, Miss Thebom is gifted with beauty of person, regal bearing and passionate delivery. Her opulent voice poured out in passages of dramatic utterance without restraint, and she was always within the musical frame.

MUSIC ACADEMY OF THE WEST

Summer Session, 1953

July 1 — August 26

99 Fairway Road
Santa Barbara
California

Darius Milhaud, Honorary Director
Richard Lert, Musical Director
Gregor Piatigorsky, Chamber Music Advisor

FACULTY:
Academy Symphony Orchestra
Richard Lert, Director

Vocal Department
Lotte Lehmann, Director
Tilly de Garmo, Vocal Technique
Fritz Zweig, Coach
Singing with Orchestra

Dramatic Expression
Lotte Lehmann
Carl Zytowski

String Instruments
Louis Kaufman, Violin
Sanford Schonbach, Viola
Gabor Rejto, Violoncello
Milton Kestenbaum, Double Bass

Chamber Music Ensemble
Gregor Piatigorsky, Advisor
Gabor Rejto
Emanuel Bay

Orchestral Training-Conducting Oratorio
Richard Lert

Piano
Gyorgy Sandor
Emanuel Bay

Woodwind Instruments
Simon Kovar, Wind Ensemble
Roger Stevens, Flute
Mitchell Lurie, Clarinet
Simon Kovar, Oboe-Bassoon

Brass Instruments
Fred Fox, French Horn
Maurice Faulkner, Trumpet-Trombone
Fred Fox, Brass Ensemble

Composition-Harmony-Theory
Darius Milhaud (Lectures)
Donald Pond

Catalog Upon Request

Mexican National Institute Of Fine Arts Names Director

MEXICO, D. F.—The new Director of the National Institute of Fine Arts, Andres Iduarte, comes to his new office from Columbia University where for several years he has taught Spanish. As this department is a dependency of the Board of Education, the appointment was made by the new chief of Federal Education, presumably. Just what aspect of the fine arts Sr. Iduarte will emphasize is not yet clear. To date nothing has been made public to indicate his aims.

In this period of readjustment in the Bellas Artes, it remained for Ernesto Quesada, of the Asociacion Musical Daniel, independent impresario, to open the 1953 music season with two Menuhin concerts in that auditorium. As usual with Menuhin, he played to sold-out houses, revealing an amazing technical control but somewhat less of expressiveness. However, in shorter pieces like the Kreisler Caprice Viennois, there was evident a new warmth. His performance of the Mendlessohn Sonata (his recent find) was a gem of refinement and delicacy.

February in Mexico is the month for music examinations, and as these involve a public recital they are subject to critical reviews written by the professional critics. Some of these recitals are professional, especially when the person aims at a concert career. Ma. Elena Gonzales, a pupil of Maria Bonilla (leading lieder singer and coach), presented a program of songs that ranged from Gretry to Joaquin Nin, this being her first "exam" toward the career of "concertista." A couple of weeks later she had to pass a second test, presenting Schubert's cycle, Die Schöne Müllerin.

These examinations follow a well defined procedure, and are very exacting. A board of judges composed of some of Mexico's leading musicians sits in judgment and draws up the percentages of achievement. Once these tests are successfully passed, the student is qualified (at least in theory) for any kind of musical assignment in his special field. Often the student wins a diploma in several fields: Ernestina Perea, after passing the tests in piano, voice, and theory, is now in Salzburg to study opera production and direction, as well as repertory. She occasionally gives a public song recital, which affords opportunity to introduce to Europeans examples of Mexican compositions—works of Ponce, Blas Galindo, Mariscal, Bernal Jiminez. The same opportunity has been used by another Mexican singer now in Europe—Oralia Dominguez—for appearances in several Continental music centers. Her success in Mexico as leading mezzo in the National Opera Company was so notable that the Opera management in appreciation made a European concert tour possible, something that she richly deserved. CHARLES POORE.

THE MANNES-GIMPEL-SILVA TRIO (Leopold Mannes, piano; Bronislav Gimpel, violin; and Luigi Silva, cello) will give three concerts on April 6, 13 and 20 in the concert hall of the Mannes Music School, for the benefit of the Clara Damrosch Mannes Memorial Library. Assisting artist is Eric Simon, clarinet. Programs include the American premiere of Boccherini's Sonata for cello and piano in B flat, and the first performance in New York of Duo Concertant for cello and piano by de Leaumont-Silva. Mr. Mannes is president of the Mannes Music School; the other three instrumentalists are members of the faculty.

Coci in Mu Phi Epsilon Event

Claire Coci, organist with the New York Philharmonic-Symphony, was heard in a program at St. Paul's Chapel, Columbia University, on March 30 under the auspices of the New York Chapter of Mu Phi Epsilon, national professional music sorority. She included two numbers with string accompaniment and the Seth Bingham Concerto for organ, strings, brass and percussion, conducted by Herman Neuman, music director of WNYC. The concert was for the benefit of Mu Phi Epsilon's music awards.

Second Conductors' Symposium

PHILADELPHIA.—The second presentation of the Conductors' Symposium, under auspices of the Philadelphia Orchestra and the American Symphony Orchestra League, will be held here Sept. 28 to Oct. 2, 1953. Thirty-six conductors from community orchestras across the country will be invited to Philadelphia for coaching under Eugene Ormandy, the Philadelphia Orchestra's conductor, to attend all the orchestra's rehearsals and concerts, and participate in seminars and consultations with members of the orchestra and administrative staff. The first of these symposiums was held last fall. Conductors from all parts of the nation are eligible. Inquiries should be sent to the offices of the American Symphony Orchestra League, P.O. Box 164, Charleston, West Va.

Autori Leads Manhattan School Orchestra

Franco Autori, associate conductor of the New York Philharmonic-Symphony, is conducting the Manhattan Orchestra of the Manhattan School of Music for a month, starting March 25. Mr. Autori replaces Hugh Ross, who is in Brazil for a series of concerts in March and April.

THE DOUNIS PRINCIPLES

Master Courses for Professional Instrumentalists and Singers, Performers and Teachers.

Primary attention is paid to the analysis and elimination of physical or mental — nervous — hindrances and to the development of INTERPRETATIVE TECHNIQUE to the utmost.

LONDON
27 Kipling House, Adelphi
London W. C. 2
(TRafalgar — 5356)

Further details from:
The Secretary, DOUNIS MASTER COURSES

NEW YORK
400 East 52nd Street
New York 22, N. Y.
(PLaza 9-2900)

Paris Opera and Concert Novelties Appeal

By Suzanne Demarquez

PARIS.—The Opéra is preparing a lavish production of Weber's Oberon, which, according to details recently announced by Maurice Lehmann, the impresario, is to surpass in splendor even the spectacular Les Indes Galantes. He has engaged the South American singer, Constantina Araujo and the young Finnish tenor Nicolai Guedda for this work.

Otherwise events at the Opéra have included chiefly a revival of Tristan, with Gertrud Grob-Prandl revealing a powerful voice but no great subtlety as Isolde, Max Lorenz as a consummate Tristan, Ludwig Weber as one of the best present-day Kurwenals, and Georgine Milinkovic as Brangaene. The conductor was George Sebastian. In the ballet productions at the Opéra, Jean Babilée made his debut as Albert in Giselle. He proved anew his brilliant technical ability but his conception was hardly romantic enough.

The Opéra-Comique presented the American soprano Patricia Neway as Tosca. Her success was such that two more performances had to be scheduled. Especially her passionate portrayal in the third act deeply stirred the audience, so that one forgot the occasional imperfections of her voice. Libero de Luca as Mario and Paul Cabanel as Scarpia, both also singing Italian, shared the great and deserved success, as did the conductor, André Cluytens.

An important novelty was the Paris premiere (at the Theatre des Champs-Elysées) of Le Rire de Nils Halerius, with book and music by Marcel Landowski. This opera-legend in three acts concerns an old philosopher who finds the struggles of the world laughable and who, in dying, sees its grotesqueries dancing before him. There is a novel device by which the first act is sung, the second danced and the third is an oratorio. Especially interesting is the ballet of the two violinists, symbolizing the vanities of Art, the moving prelude to the third act, the prayer of Nils and the choruses of the finale. The title role was sung by an excellent young singer-actor, Xavier Depraz. The *mise-en-scène* and settings by Labisse are quite original.

On the same program was heard Moussorgsky's one-act opera The Marriage, after Gogol, in a new orchestration by Antoine Duhamel, son of the famous writer. Despite the respect paid to the production, I am afraid this version slows up the action. For both operas Francis Cebron, of the Opéra-Comique, was at the conductor's desk.

Porgy and Bess Feted

Paris at long last had the opportunity to see Porgy and Bess, which came here after visits to the other European capitals. The American company enjoyed sold-out houses for the 16 performances.

Among new works heard here recently were fragments from the opera Numance, by Henri Barraud, musical director of the Paris Radio, who gave some excerpts with the musicologist Roland-Manuel at the Centre de Documentation International; the Orchestre National with chorus and soloists a few days later performed excerpts from the work, and the Orchestre Lamoureux, under Jean Martinon did a Symphony written by Barraud on themes from the score, which is movingly lyrical. . . . At the Société des Concerts, Cluytens gave the premiere of the Overture to an Imaginary Drama by Jean Rivier, music of profound melancholy in which orchestral motives of almost brutal sort are opposed to a second theme of great subtlety. . . . The French premiere of Milhaud's Third Piano Concerto, one of his best works, was played by Emile Baume with the same conductor and orchestra, but his interpretation of the Concerto, which he premiered in Prague in 1948 under Kubelik, seemed more dynamic than poetic.

Novelties by Ibert and Koechlin

A premiere at the Concerts Colonne was that of the Symphonic Concertante for oboe and string orchestra by Jacques Ibert. Written in strict classic form, and in the usual three movements, it has an exposition, development, conclusion, and belongs to that pure music which abstains from eloquence and vain virtuosity. Ibert here has abandoned his usual elegance and humor. For the oboe, played by Gaston Goubet, one of our best instrumentalists, he has written a part which excludes the picturesque and opposes the instrument to the string ensemble with mastery. At the same concert, Magda Tagliafero bestowed her gifts upon the Grieg Concerto, which seemed to be reborn in her interpretation. The conductor was Louis Fourestier.

With the Orchestre National, the dynamic Pierre Dervaux conducted an admirable performance of the imaginative symphonic poem, Le Buisson Ardent (The Burning Bush) by the late Charles Koechlin, the work is inspired by the celebrated novel by Romain Rolland, Jean-Christophe. Based on a modal pattern, the score describes the eternal rebirth of life amid the tempest, the exultation of hope, and has a peaceful conclusion. A long choral given to the Ondes Martenot symbolizes joy in life. Koechlin devoted ten years to the work, completed in 1945. . . . With his customary ardor and power, the Brazilian conductor Eleazar de Carvalho led the Orchestre National in the French premiere of the Symphony No. 2 by his countryman Camargo Guarnieri. In this work one finds the severe logic characteristic of European musical writing, and the orchestration shows great ability. The two concerts Carvalho conducted

SCENE FROM LE RIRE DE NILS HALERIUS, second act, with book and music by Marcel Landowski, and décor by Labisse. The masked figures portray Justice (left) and Time.

EARN *Teacher's Diploma* *or Bachelor's Degree* **in Music**

Enjoy the benefits of the highest type of musical training. Learn at home by Extension methods. Conservatory curriculum developed over years of time . . . proven in successful careers of thousands of musicians and teachers. Careful, personalized coaching in such subjects as:

Conservatory Trained Musicians Command Better Incomes

HARMONY: Written by two of the finest theorists in the country. Simple, yet thoro in every way, from basic fundamentals right thru to Counterpoint and Orchestration.

HISTORY: A modern course including all types of music from ancient origins to 20th Century. Interesting . . . with emphasis on the analysis of music . . . not a dull collection of facts.

ADVANCED COMPOSITION: Designed to give you a useful knowledge of musical forms and the general processes of Composition.

Now is the time to enlarge and improve your Musical Training. **MAIL COUPON TODAY** and receive catalog, sample lessons and full information on the course you have checked below:

UNIVERSITY EXTENSION CONSERVATORY
Dept. E-452, 2000 So. Michigan, Chicago 16, Ill.

☐ Pub. School Mus. (Beginner's) ☐ Violin
☐ Pub. School Mus. (Supervisor's) ☐ Guitar
☐ Piano, Teacher's Normal Course ☐ Mandolin
☐ Piano, Student's Course ☐ Clarinet
☐ Ear Training & Sight Singing ☐ Sax
☐ Hist. & Anal. of Mus. ☐ Cornet-Trumpet
☐ Adv. Composition ☐ Prof. Cornet-Tpt.
☐ Dble. Counterpoint ☐ Choral Conducting
☐ Harmony ☐ Dance Arranging ☐ Voice

Name.....
Street.....
City..... State.....
Music experience.....

FESTIVAL TOUR OF EUROPE
England • France • Italy • Austria
Music, Theatre, Opera Performances
SALZBURG & EDINBURGH FESTIVALS
(Program arranged by Prof. Hans Letz, Juilliard School of Music)
Ship or Air Transportation Available
TRANSMARINE ART TOURS
500 Fifth Avenue, N. Y. 36 LA. 4-5808

16th Annual
CARMEL BACH FESTIVAL
GASTONE USIGLI, Conductor
July 20 to 26
CARMEL, California
Address Inquiries to
Denny-Watrous Management
P. O. Box 282, Carmel, Calif.

with the Société des Concerts gained in interest by the participation of noted soloists, the pianists Marguerite Long and Malcuzynski, the latter giving a somewhat tempestuous reading of Brahms' Concerto No. 1. . . . At the helm of the Orchestre Colonne, a young conductor, Jean MacNab, gave in three concerts all the 12 Concerti for organ and orchestra by Handel.

Chamber and Recital Programs

In the domain of chamber music, I reserve the first place to the new Quartet with Piano by Robert Casadesus, presented at one of the public concerts of the Radio by Gaby Casadesus and the Trio Pasquier. The three movements are constructed on classic principles in a spirit of rare elevation, with skilled opposition of the instrumental timbres. The Finale offers a surprise—Variations written with great imagination on a theme from Brittany. The interpretation was beyond praise. On the same program were the Fantasies for contralto, saxophone, piano and percussion by the Belgian composer Absil. The voice is used in "parlando," with the piano supplying the basic sonority, though the saxophone and the percussion are preponderant. This work is written in a craftsmanlike manner, but one which seems contradictory to the composer's temperament.

Triumphs were those of the Bali Dancers and Musicians presented under the auspices of the Indonesian Ambassador, and of Leon Fleisher, winner of the first prize of the Concours Reine Elisabeth 1952, in his interpretation of the two Brahms piano concerti under the direction of Pierre Dervaux.

Other outstanding events included programs by Walter Gieseking; by Wilhelm Kempff, who presented as co-artist in Mozart's E flat Double Piano Concerto the very gifted girl pianist (aged 11) from Turkey, Idibrjet, in a concert under the baton of Josef Keilberth with the Société des Concerts; some Bach programs with commentary by Bernard Gavot, and with Marcel Dupré, organist, and Pierre Fournier, cellist, assisting; the piano recitals by Vlado Perlmuter, excellent in Ravel; by the young Japanese, Kijoko Tanaka, pupil of the Conservatoire; song recitals by Genevieve Touraine, singer and musician extraordinary; by the American baritone Morris Gesell (heard in The Consul here), a tasteful interpreter of songs of the 16th, 17th and 18th centuries, and by the charming American soprano, Jane Preston.

Versailles is preparing for the coming summer a spectacle of light and sound. It will take place on the splendidly illuminated terrace adjoining the Gallery of Mirrors and the Grand Canal several times a week during the season. The President of the Republic will attend the gala opening, as he did last year the launching of the festival at the Chateau de Chambord.

Joan Holley Touring Europe

Joan Holley, American pianist, began a European tour with a concert in Wigmore Hall, London, on March 30, afterward leaving for Holland to play in The Hague, and then for concerts and broadcasts in Austria. She will broadcast from Munich and give a recital in Paris, returning to London for a second appearance before her return to the United States in the fall.

Smetana's Two Widows in English

As a benefit performance for the scholarship fund, the Third Street Music School Settlement, under the direction of Robert Ward, presented in concert form Smetana's comic opera, Two Widows, at Carnegie Recital Hall on the afternoon of March 22. Paul Aron had translated the text into English and acted as the "one man orchestra" at the piano. With the libretto well understandable in the witty English adaptation of Mr. Aron, this little gem of opera-comique made an excellent impression as sung by the fine young voices of Jeanette Scovotti, Amalia Bischoff, Thomas Belbas, Alfred Medinets, Angela Ditta and Adolph Blank (all students of the school and of Margit Schey-Kux and Paul Aron). The large audience was marked in its approval.

H. W. L.

Poor Eddy, Dance-Drama, Bows

Poor Eddy, a ballet-biography of Edgar Allan Poe, was given the first of seven performances by the Columbia Theatre Associates at that University on March 11. Elizabeth Dooley, author of the book, has devised eight scenes, consisting of closely associated drama and dance elements, with logical sequences of episodes in the form of a fantasy. The result is an interesting experiment whereby the dramatic action becomes conjunctive with the dance. The work builds itself in natural and powerful progression to the climactic situations involved in the final, fatal decline of Poe.

Doris Humphrey, the choreographer, has created some especially effective and touching scenes throughout, of which those of Ligeia and The Masque of the Red Death are projected in intense and keenly dramatic action. Charles Weidman portrayed the role of Poe in excellent taste and with remarkable skill in movement and gesture, although his freedom seemed to be curtailed by enforced inactivity in some of the scenes. The remainder of the company, composed of students and professionals, gave of their talent sincerely and skillfully in the difficult assignments. The dance corps, together with Letitia Ide and Andora Hodgin, were excellent. Lester Polakov provided a production of imaginative and colorful values. The musical score for pianos and percussion, composed and directed by Albert Rivett, was collaboratively effective, although at times not sufficiently weighty to balance the stage action directed by Milton Smith.

L. C.

MARLBORO SCHOOL OF MUSIC, INC.
Marlboro, Vermont
July 13 to August 24
ENSEMBLE PLAYING FOR STUDENTS AND PROFESSIONALS
Address inquiries to: Mrs. Jacob P. Estey, Exec. Dir., Brattleboro, Vt.

The
NORFOLK MUSIC SCHOOL
of Yale University
(Ellen Battell Stoeckel Trust)
at NORFOLK, CONNECTICUT
(1300 ft. elevation)
JUNE 18 — JULY 29
For information write:
BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, Director
SUMMER SESSION
Darrell Peter, Director
June 8 to July 31, 1953
BACHELOR AND MASTER OF MUSIC DEGREES
238 E. 105th St. New York 29, N. Y.

HOLIDAY-STUDY JULY AUGUST
Given by **HANS BARTH**
Five Day Refresher Course . . . Group and private lessons
In Texas, Tennessee, North Carolina, Pennsylvania and New York

"The Barth Refresher Course is most inspiring. This is my second one, and I enjoyed it even more than the first. The Course is a musical triumph!"
—Lelya C. Stilwell, Meridian, Miss.

"I was especially grateful to find that Mr. Barth presented technic, that is, the technic of the professional pianist, in 'slow motion,' so to speak, enabling us to use it in teaching the earliest beginner." —Margaret B. Hall, Mansfield, Ohio

For circular and information send postal to:
Mrs. Lilian Brandt, Rt. 3, Chapel Hill, N. C.

Pittsburgh, Chicago Orchestras Added to New York Concert Fare

CARNEGIE HALL

New York Philharmonic-Symphony, Guido Cantelli conducting, March 5, E.—This was an evening not only of fine but some great conducting. Mr. Cantelli's incisive beat conveys his intentions to his musicians with unmistakable clarity. He is able to bring from the ensemble the finest details, in the most convincing manner. His reading of the Brahms Tragic Overture had a serene animation and profound intensity. Bartok's Concerto for Orchestra shimmered in oscillating colors, its structural design transparently projected, and the varying moods of the work revealed in a deeply searching interpretation. Beethoven's Seventh Symphony rarely is played with such faithfulness and at the same time such freedom of expression. The score reached soaring heights in its dramatic moments; it was never treated with anything but the greatest respect for the composer's indications, yet had the flexibility and elasticity of controlled improvisation. This traversal of great stature proved most refined in its tonal reproduction and a triumph for the conductor and orchestra.

March 12, E.—With Cantelli at the helm, the concert opened with a clear and musicianly first performance in this country of Mozart's Symphony in C major, supposed to have been written in his teens. The work was interesting mainly in a historic sense. It is somewhat slight, the work of a student of great facility (if indeed it is really by Mozart, and not by some other composer of the day). The arrangement was by Negrotti.

Claudio Arrau's playing of Beethoven's Fourth Concerto for piano revealed often a very personal conception of the work by the artist. His tempi, being on the slow side especially in the last movement, deprived the composition of some of its usual brilliance though his reading stressed its other qualities. By and large, in spite of unusually fine pianism and great artistic integrity, the performance seemed to lack gusto. The audience, obviously pleased by the reappearance of this famous artist, gave him a most cordial ovation.

Later Mr. Cantelli conducted excerpts from Debussy's Le Martyre de St. Sebastien, a stunning and moving account. The composition, which often reminds one of the atmosphere of Parsifal, with its refined harmonic texture and sensitive orchestral colors, became the highlight of the evening. The concert closed with a brilliant interpretation of Ravel's Suite No. 2, from Daphnis and Chloe.

H. W. L.

March 19. E.—There was considerable novelty in this program led by Cantelli. The opening was in light vein with Mozart's Village Musicians (K. 522), a masterful parody aimed at musicians ignorant of execution and at composers ignorant of conceiving and writing music.

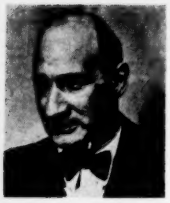
There followed the first American concert performance of Giorgio Federico Ghedini's Concerto of the Albatross, after Herman Melville's Moby Dick; five movements played without interruption. The music, after a calm, almost solemn introduction, begins to stimulate the imagination and to keep the listener in a high tension. But soon the contact apparently is lost, and the listener finds himself wandering aimlessly after a mirage, until everything vanishes unexpectedly in thin air; no wonder that the applause came hesitatingly. John Corigliano, violin, Laszlo Varga, cello, Leonid Hambro, piano, were the soloists, Adolph Anderson the narrator. All in all a rather thankless enterprise.

After the intermission, the listeners were rewarded, for the old sorcerer Wagner, through Cantelli's eloquent and rousing interpretation, kept them spellbound. The Faust overture was followed by Siegfried's Rhine Journey, and the evening came to a climax with the Overture to Rienzi, which this time brought uninhibited applause.

H. F. K.

Pittsburgh Symphony Orchestra, William Steinberg conducting, March 6, E.—This was one of the most impressive concerts of the season. The ensemble reminds one of the late Serge Koussevitzky's Boston Symphony in its sonorities, its magnificent sensuousness and its discipline. It is remarkable that Mr. Steinberg, after so short a tenure as director, could achieve such results.

The opening number was Mozart's "Haffner" Symphony, in which conductor and orchestra were in felicitous accord and the ensemble playing had an almost chamber-music-like unity, together with much flexibility. Mr. Steinberg conceives Mozart almost as a romantic. The orchestra dwells in the most exquisite sonorities. It is never lush, but neither too chaste in its sound—in short, a style which expresses *joi de vivre,* yet remains that of a classic master who points into a distant future with his sonorities.



CONDUCTORIAL VISITORS . . . Rafael Kubelik, L., who led the Chicago Symphony Orchestra, and William Steinberg, who was heard at the helm of the Pittsburgh Symphony Orchestra, both in New York concerts.

With Isaac Stern as soloist, Bartok's Violin Concerto received a reading which—from the violinist as well as from the accompanying orchestra—had the earmarks of utmost authenticity. For his closing number Mr. Steinberg had chosen Mahler's Symphony No. 1. His interpretation was one of the most telling this reviewer has heard. The score was alive in every detail. At the close the audience responded with an ovation which lasted until the house lights went on.

H. W. L.

Chicago Symphony Orchestra, Rafael Kubelik conducting, March 9, E.—After many seasons' absence, this Orchestra appeared before a New York audience. A program of conservative bearing included Wagner's Meistersinger Prelude, Beethoven's Eroica Symphony, and Martinu's Double Concerto for Two String Orchestras, Piano and Kettledrums; in the last George Schick, as pianist, played his part with brilliant technic and great tonal sensitivity. The concert closed with Moussorgsky's Pictures at an Exhibition.

Making his debut in New York, Mr. Kubelik revealed a partiality to broad tempi in the classical works he conducted. His interpretation of the Meistersinger Prelude was spacious and moved at a slow pace. Also in the Eroica, he preferred the more deliberate tempi, striving for powerful dynamic climaxes, sometimes at the cost of transparency of the orchestral sound. The Martinu Double Concerto, a work of great innate drama, was played with moving pathos, and the Moussorgsky panorama unfolded with much color.

The orchestra is a fine ensemble, seasoned and experienced; its sound has solidity and tonal expansiveness. The audience received the ensemble with great warmth. After his Double Concerto, Martinu appeared with the conductor on stage to share with him and the orchestra the audience's accolade.

H. W. L.

MME. ROSINA LHEVINNE

PIANO MASTER CLASS

July 13th through August 22nd, 1953

For Performers and Auditors

The first part of each Master Class will be devoted to a detailed lesson on certain self prepared compositions

JOSEF LHEVINNE MEMORIAL SCHOLARSHIP awarded through competitive auditions during week beginning July 6, 1953

For brochure write:

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Oscar Wagner, President-Director

845 South Figueroa Street — Los Angeles 17, California

Philadelphia Orchestra, Eugene Ormandy conducting, March 10, E.—The evening opened with Sibelius' Symphony No. 7. The performance was a miracle of harmonious sound, of lyric introspection and moving grandeur. The one-movement work, one of the most intimate of Sibelius' great symphonies, emerged with the impact of its powerful imaginative persuasion. It is marked by a deep feeling for Nature, and imbued with an almost pantheistic conception. The deeply searching interpretation was acclaimed by the audience.

The first half closed with the local premiere of Max Brand's The Wonderful One-Hoss Shay, an orchestral rondo. Mr. Brand, famous for his opera Maschinist Hopkins, among the most performed dramatic works of the German opera houses in the late twenties, was inspired by the old folk ballad to pen an orchestral scherzo which, in its jocular mood and inventiveness of orchestration, comes close to the spirit of Strauss' Eulenspiegel. A colorful orchestral palette, well-designed thematic material, and craftsmanship in its use, made for pleasurable listening.

The distinguished soloist of the evening was Nathan Milstein in Beethoven's Concerto for Violin and Orchestra. The blending of solo part and accompaniment, in its tonal balance and finely musical conception, was virtually faultless. The whole effort was a memorable achievement. H. W. L.

Boston Symphony Orchestra, Charles Munch conducting, March 11, E.—The orchestra's playing had splendid polish and flexibility under the guidance of its regular conductor, yet the interpretations of the first two works were not especially stimulating. The Schumann Manfred Overture required greater stability of tempo and subtlety of inflection to knit together its rhapsodic content. Much of the time in the Beethoven Symphony No. 4 structural outlines became unclear through the adoption of a too rapid pace and the neglecting of significant details, such as phrase-endings and inner rhythms. Only isolated passages, like the second appearance of the trio section in the Scherzo movement, came through distinctly.

Nevertheless in works of Bartok, Debussy, and Wagner, the Boston Symphony emerged as one of the world's sovereign ensembles. Bartok's Deux Images, op. 10, had their share of breadth, individuality, humor and vitality, though as youthful products of their composer they lacked complete integration of style. Debussy's Prelude to the Afternoon of a Faun was unfolded with a superb blending of hues and shades. Three excerpts from Act III of Wagner's Die Meistersinger, Introduction, Dance of the Apprentices, and the Assemblage of the Mastersingers, received a brilliant and apt reading in which lines and dynamics were excellently proportioned and constructed, providing a fitting finale. E. B.

March 14, A.—Munch opened the concert with Mozart's Adagio and Fugue for String Orchestra (K. 546). After a beautiful and highly romantic reading of the Adagio, the Fugue was played with convincing objectivity and laudable clarity in sonorities and design.

Bohuslav Martinu's Symphony No. 1, received a colorful and highly inspiring reading. The work, a mixture of French impressionism and Czech folklore-elements, is written with great artistry. Even the rhythmical intricacies of jazz turn up in the second movement of the score, written in 1941. The composer bowed from a box.

The second half of the program consisted of Schubert's "Unfinished" Symphony, played with the naturalness and simplicity of a musician thoroughly familiar with the tradition, and an exciting interpretation of Ravel's La Valse. Conductor and orchestra were the objects of long adulation. H. W. L.

Solomon, March 15, E.—The renowned pianist opened his recital with the Bach-Liszt Prelude and Fugue in A minor, following it with Schubert's Sonata in A minor, op. 143 and Beethoven's E flat Sonata (Les Adieux). After intermission he played Four Ballades, opp. 23, 38, 47 and 52, and following insistent applause, many encores.

Solomon is unique in his approach to his art. Seemingly, for him it is a matter which combines great artistic and lofty purposes with ultimate efficiency. His control of touch is superb, his technical prowess always reliable. Though very relaxed, his playing has great inner tension, and his musical interpretation the deepest vision. He is the master of every style, and though apparently objective in his attitude, he gives a most telling and moving account of the emotional content of music. A large audience fell completely under the spell of this master and feted him to the hilt. H. W. L.

Anatole Kitain, March 18, E. — Mr. Kitain is well known from earlier successful appearances for the clean, facile and straight-forward approach of his music-making. Following the same pattern, he opened his recital with the Bach-Goedicke Organ Prelude and Fugue in G major, and Mozart's Sonata in D major (K. 571).

As the center piece of his program he gave the first New York performance of Paul Dukas' Sonata in E flat minor. This rarely played work poses many problems, technically and musically, for its interpreter. A large-scale opus, it contains 19th century *clichés,* and shows influences of Liszt, Scriabine, and other post-romantic composers. It is of almost 45 minutes' duration, and the best ideas are found in the second movement, which has a beguiling lyricism. Mr. Kitain played it with technical prowess

(Continued on following page)

CAROLINE BEESON FRY
Six Weeks Summer Session for Singers
White Plains, N. Y.
June 17 - July 29

Intensive Vocal Study Teachers Clinic Repertory Class	Mrs. Fry
Opera Class (Grand and Light Opera)	Matthew Faruggio
Musicianship Classes	Robert Canfield
Weekly Coaching Classes	Otto Guth Stuart Ross Victor Trucco
Weekly lectures (illustrated by pupils)	Wolfgang Schanzer

Two Orchard P'kway, White Plains, N. Y. — 152 West 57th St., New York (Oct. 1-June 1)

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
George Howerton, Dean

1953
Annual Summer Session
June 21 to August 1

Northwestern University takes great pride in announcing the appointment of

CURT SACHS

as Visiting Lecturer for the Summer Session of 1953. Dr. Sachs will offer a course in the History of Musical Instruments and will work with advanced students in the field of Music History and Literature.

Other Visiting Lecturers

KARL ESCHMAN, Director, Conservatory of Music, Denison University
DAVID FOLTZ, Chairman, Dept. of Music, University of Nebraska
E. THAYER GASTON, Chairman, Dept. of Music, University of Kansas
ROBERT W. MILTON, Director of Music, Public Schools, Kansas City, Mo.
LILLA BELLE PITTS, Prof. of Music Education, Teachers College, Columbia University
GLADYS TIPTON, Assoc. Prof. of Music, University of California

★ ★ ★ ★

Special Features

Among special features will be a series of chamber music concerts by the Fine Arts Quartet and the Northwestern University Chamber Music Society.

The Summer Session Chorus will perform Kodaly's *Psalmus Hungaricus* with the Chicago Symphony Orchestra at Ravinia Park.

HIGH SCHOOL INSTITUTE

This summer for the first time Northwestern's National High School Institute will offer a program in orchestral and choral training for selected high school students.

For applications blanks and descriptive bulletins, write to School of Music

NORTHWESTERN UNIVERSITY
Evanston Illinois

NEW YORK CONCERTS

(Continued from preceding page)

and musical immersion, and won a large success.

Later he gave a group of Chopin works, showing a fine account of his sensitivity and poetic feeling. The evening closed with the splendor and pyrotechnics of Balakireff's Islamey Fantasy, and encores which the audience requested with vociferous applause. H. W. L.

TOWN HALL

Isabel Mourao, March 3, E.—The young Brazilian pianist again proved her mettle here as a performer above the average in our recital halls. Miss Mourao has, in addition to personal charm, also instrumental mastery, interpretative judgment and poise at the keyboard. Her program comprised the Sonata in B flat major (K. 570) by Mozart; Chaconne of Bach-Busoni; Nocturne, op. 62, No. 1 and Fantasy in F minor, op. 49, Chopin; Toccata, Camargo Guarnieri; Impressoes Seresteiras and Dansa do Indio Branco, Villa-Lobos; and the Sonata in G minor, op. 22, No. 2, by Schumann. The glissandi passages in the Dansa were negotiated with a show of technical prowess. The audience demanded encores. H. I. B.

Andrius Kuprevicius, N. Y. debut, March 8, A.—The local bow of this young Lithuanian pianist of European and South American recital experience was more than the appearance of "just another pianist"; he is an established artist in his own land. A good-sized attentive audience welcomed the newcomer, applauded with discretion and even cheered his virtuosity at times. Mr. Kuprevicius's tone is bell-like, never forced, his pedaling exceptional, his technique ample to cope seemingly with any problem, and his performing deportment modest and quiet. An inclination to indulge at times in excessive rubato might be justly criticized, but in other details his playing was that of a pianist of distinction. The varied program held the French Suite in G major, by J. S. Bach; Intermezzo A major and Ballade G minor, op. 118, by Brahms; Symphonic Etudes, by Schumann; a Chopin and Debussy group; Two Tristes, Aguirre; Two Preludes and Nocturne, by Ciurlionis. Encores were given. H. I. B.

John Harms Chorus, March 8, 5:30 p.m.—A well diversified program of choral music was presented by the large group of singers under the able direction of John Harms. The scheduled numbers included the Ave Verum Corpus of Josquin des Pres; Behold, How Throbs the Heavy Laden Breast and Oh Man, Bewail Thy Grievous Sin from Bach's St. Matthew Passion; Brahms' Song of Destiny; choruses from The Flying Dutchman, Carmen, Die Meistersinger and Gluck's Orpheus; and miscellaneous works by Holst, Massenet, Mozart and Moussorgsky.

The singing of the chorus during the major portion of the program was well-balanced, precise in release and attack, and the tonal quality warm and at times rich.

Some splendid young soloists were featured in conjunction with the choral work, including Helen Dinzik, soprano; Richard Cassily, tenor, and Carlos Sherman, bass. Miss Dinzik also sang Il est doux from Massenet's Herodiade in commendable fashion, giving evidence of an unusual vocal and artistic talent awaiting still further development. Milton Kaye proved a sympathetic and effective accompanist. L. C.

Musicians' Guild, March 9, E.—Craftsmanship was again apparent in the fourth and final concert of the season by this chamber music group. The pianist Artur Balsam, substituting for the indisposed William Kapell, collaborated with the violinist Joseph Fuchs in a satisfactory performance of the Beethoven C minor Sonata, op. 30, No. 2. The Kroll Quartet gave an adequate reading of the String Quartet (1947) by Priaulx Rainier, a South African composer now residing in England. Her work was well-constructed and almost conservative in its modernism, by turns emphatic, melodious and piquant, with some engaging instrumental effects; in particular, an animated, rhythmic Finale reminded one of quarreling gossips. Lillian Fuchs introduced her own Sonata for Solo Viola, noteworthy for its ably designed last movement, its rugged beginning and closing sections, and a slow, retrospective middle movement. Despite character in the opening theme, the other two movements seemed improvisatory. Miss Fuchs joined with the Kroll Quartet in a performance of the Brahms G major Quintet, op. 111, that was at its best in various portions of the central divisions, where balance, warmth and repose were maintained E B.

The Concert Choir, Margaret Hillis conducting, March 12, E.—The season's third concert of the well-trained choir featured Bach's Lobet den Herrn, alle Heiden; Carissimi's Jeptha; From an Unknown Past, by Ned Rorem; Brahms' Five Part-Songs and works by Claude Le Jeune and Josquin des Pres. The accompaniments were by a string quartet. The work of the vocal soloists in Jeptha, Laurel Hurley (Filia), Grant Williams (Jeptha), and Roy Lazarus (Historicus), reached a high level of achievement, as did that of the chorus.

The new work of Ned Rorem, setting 16th century poems of unknown origin, proved an excellent medium through which to present them in the light of their true worth. The score is delightfully melodic, and in executing it the Choir projected some of its finest a cappella singing of the evening. L. C.

John De Merchant, March 14, 5:30 p.m.—A large, enthusiastic audience greeted the unusual program with prolonged applause. This young baritone has a dramatic voice of rich texture, flexible, and capable of long-spun phrasing—a long-ranged instrument with resonant quality throughout, except when momentarily it becomes over-sonoric. The program, with Merrill Brockway at the piano, included Pergolesi's fluent Salve Regina; the Psalm XXII, set by Ernest Bloch; the mellifluous Gebet, by Marx; Bungert's fine Der Sandträger; the four songs of Fauré's L'Horizon Chimérique (De la Ville de Mirmont); the magnificently colored Il Cantastorie and L'Ubriaco of Malipiero; Prokofieff's clever The Wizard; and the seldom-heard final scene of Falla's Don Quixote. After the intermission, Mr. De Merchant presented a varied group in English, by Virgil Thomson, Paul Bowles, Horsman, Warlock, and Max Helfman, and closed with an excerpt from the Coffee Cantata of Bach. This was one of the outstanding recitals of the season. M. C.

Gwendolyn Geddes, N. Y. debut, March 14, E.—The Canadian soprano disclosed a pleasant voice that she often colored nicely and usually kept within its moderate dynamic range. Frequently there was evidence of good taste and careful training, and it was to her credit that her softest tones sometimes were clearly projected. Her program included songs and arias in English, German, Italian and French. Wolf's Verborgenheit was among her more charming and graceful readings. In a simple English air (Have You Seen But a White Lily Grow?) she revealed a cool sweetness. She handled ably the last half of Debussy's Claire de Lune (from Fêtes Galantes). But she could not bring sufficient color to Debussy's Fantôches at its swift tempo. Purcell's When I Am Laid in Earth and

CREST CONCERTS
47 W. 63rd St., New York 23
SU. 7-5070
OFFERS
Collegium Musicum
FRITZ RIKKO
Musical Director
•
Dance Lyrics
A Program of Song in Dance
CONNIE DOSÉ
Soprano
ERIK JOHNS
Choreographer-Dancer
and Company

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

Brahms' Von ewiger Liebe needed more depth and finesse. Smoother phrasing and warmer top tones were needed in Mozart's Dove sono. All the same, Miss Geddes' recital had its praiseworthy and highly promising aspects. Her final group comprised four songs by the Canadian composer Robert Fleming. John Newmark was the dependable accompanist. E. B.

Rey de la Torre, March 15, A.—The art of classic guitar-playing was well represented in the recital of this noted Cuban artist. His program listed early works, a group of Cuban composers and pieces by Falla, Albeniz and Granados. Mr. de la Torre had no difficulty in establishing the intimate contact with his audience necessary to project these little gems of delicate texture and sound. As a new Cuban work, he introduced a Sonata for Guitar by his countryman Jose Ardevol, which employed many interesting instrumental effects, without being structurally too unified. Of the early music, an Allemande, Bourée and Fugue by Bach made the deepest impression; and of the Spanish compositions, Albeniz's Serenata Español and Leyenda were of great effectiveness. Mr. de la Torre, a fine musician, was warmly received. J. M.

Perry O'Neil, March 15, E.—The talented American pianist gave an agreeably tinted presentation of Trois Chansons et Danses Espagnoles by the Spanish composer Carlos Surinach. These simple works, tuneful and conservative, seemed to originate from folk material and were in part modeled after classic patterns. Mr. O'Neil interpreted the more lyrical portions of the Dello Joio Sonata No. 3 in interesting fashion, but was not exactly precise in his rhythms in the more rapid movements. His account of the Schumann Papillons was often heavy, and, except for a few passages he missed the inward, intimate, and happy quality of the work. His thin-toned and erratic treatment of the difficult Brahms F minor Sonata made it appear episodic and fragmentary, and technical shortcomings were noted in the Scherzo and the Finale. It might be best for Mr. O'Neil to confine himself to contemporary music. E. B.

Oliver Colbentson and **Robert Schrade,** March 17, E.—This program of French violin and piano music drew a great number of listeners to the hall. It was an evening of distinguished ensemble playing, marked by beauty and expert co-ordination. Messrs. Colbentson and Schrade are an excellent team. This was proved in their opening number, Leclair's Sonata in A major, and in the following La Parnasse by Couperin, both given with the realization of the figured bass by Diran Alexanian. Mr. Colbentson then played Honegger's Sonata in D minor for violin alone with excellent tone and stylistic care. The first part closed with a delicate delineation of Debussy's Sonata in G minor for violin and piano, both artists responding to the refined coloristic demands with sensitivity. Mr. Schrade later played Ravel's Gaspard de la Nuit with a colorful touch and a deep immersion in its poetic content. Assisted by a string quartet consisting of Isidore Cohen, Henry Siegel, violins; Maxine Johnson, viola, and David Wells, cello, the two artists closed the concert with a telling reading of Chausson's Concert for piano, violin and string quartet. The audience gave the players prolonged applause. H. W. L.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

A GERSHWIN FESTIVAL—SECOND TRANSCONTINENTAL TOUR—NOW BOOKING
Gershwin Concert Orchestra
Sanromá, Pianist; Long, Uppman, Vocalists; Maazel, Conductor
Personal Direction: André Mertens *Baldwin Piano*

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

FIRST TIME IN 49 YEARS!
Guard Republican Band of Paris
(Musique de la Garde Republicaine de Paris)
72 Musicians Francois-Julien Brun, Conductor
Personal Direction: Coppicus, Schang & Brown—Sept., Oct., Nov.

FIRST TIME IN AMERICA!
St. Paul's Cathedral Choir
of London, England Personnel of 55
Personal Direction: Judson, O'Neill & Judd

FIRST TIME IN AMERICA!
Stuttgart Chamber Orchestra
Personal Direction: André Mertens Karl Muenchinger, Conductor

FIRST TIME IN AMERICA!
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

RETURN OF THE GREAT ITALIAN INSTRUMENTAL ENSEMBLE
Virtuosi di Roma
14 Persons Maestro Renato Fasano, Director
Personal Direction: Coppicus, Schang & Brown

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

Les Compagnons de la Chanson
(The Companions of Song) and Solo Pianist Natalie Ryshna
Personal Direction: André Mertens (10 Persons)

De Paur's Infantry Chorus
Seventh Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

Trapp Family Singers
Personal Direction: Coppicus, Schang & Brown Dr. Franz Wasner, Conductor

Little Orchestra Society
Personal Direction: Coppicus, Schang & Brown Thomas Scherman, Conductor

Leslie Bell Singers
Famous Canadian All-girl Chorus Dr. Leslie Bell, Director
Personal Direction: Kurt Weinhold

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

Longines Symphonette
Personal Direction: Coppicus, Schang & Brown
By arrangement with Clarence E. Cramer Mishel Piastro, Conductor

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Contributing Editors, HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
Educational Consultant; Choir Music, LEON CARSON
Radio-TV, Foreign Editor, DR. HENRY W. LEVINGER
Advertising, Promotion Mgr., WILLIAM A. TAYLOR

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical COURIER

APRIL 1, 1953

MUSICAL COURIER REPRESENTATIVES,
U. S. A. and LATIN AMERICA:
CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). LOS ANGELES: Carl Post, Guarantee Bldg., 6331 Hollywood Blvd., Hollywood (Hempstead 7665), editorial representative; Dorothy Bersin, promotion, 1746 North Cherokee Ave. (Hollywood 9-1077). BOSTON: Jules Wolffers, 1572 Beacon St., Waban, Mass. CINCINNATI: Louis John Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. PORTLAND, ORE.: Erna Hoefs, 4126 S.E. Hawthorne Blvd. (Empire 7320). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:
ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstsasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague, ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SCANDINAVIA: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

New Krenek Score In Philadelphia

By Samuel L. Singer

PHILADELPHIA. — The Philadelphia Orchestra's novelty of the month turned out to be the season's most striking premiere—Ernst Krenek's Medea, for contralto and orchestra, based on the Euripides-Jeffers tragedy. Written for Blanche Thebom, who was soloist, and given for the first time anywhere, it made an immediate impression as a work of great power. It is unlikely to win endearing popularity, both because of the inherent nature of the theme and because of the tremendous demands on soloist and players. Krenek employs many dramatic orchestral and vocal effects, including occasional spoken words or *singsprecht*, and while the music ic often dissonant, there are numerous moments of genuine feeling. Miss Thebom has never sung here with greater success. Her voice soared over and through the heavy scoring, and her interpretation omitted no dramatic or musical nuance. On this program Eugene Ormandy also conducted a beautifully-scaled performance of Respighi's The Birds and an inspired reading of Tchaikovsky's Pathetique Symphony.

Another feature of the season was Mahler's large-scale Second ("Resurrection") Symphony, in which the orchestra was assisted by the University of Pennsylvania Choral Society. Ormandy, who last gave the work here in 1935, is awarded an E for effort. We shall await the next performance in 1971. . . . Nathan Milstein not only played the Beethoven Violin Concerto impeccably, but responded to the deserved ovation with a rarity—a soloist's encore at one of the regular concerts of the orchestra. He added the Chaconne from Bach's Partita in E at the two evening concerts. Another successful program was all-Wagner, presenting excerpts from Tannhäuser, Meistersinger and Tristan. Both conductor and orchestra were in top form. . . . Victor de Sabata conducted a virtuoso performance for the Orchestra's Pension Foundation, offering Haydn's "Clock" Symphony, Stravinsky's Chant du Rossignol, and three display pieces.

WALTER HENDL, conductor of the Dallas (Tex.) Symphony, is the recipient of the $1,000 Alice M. Ditson award for 1953 from Columbia University.

With the Philadelphia Orchestra presenting only one work new here in more than a month, interest centered on the Metropolitan Opera's productions of The Rake's Progress and Boris Godounoff in English. As both were reviewed in detail in the Musical Courier at their New York premieres, and the Rake personnel was the same, it remains only to note that Philadelphia's reaction to the Stravinsky novelty was rather cool, though there was praise for the cast and the *décor*, and particularly for Fritz Reiner's conducting.

The reception of Boris was quite the opposite, George London in the title role in particular receiving an ovation after every scene in which he appeared. Dramatic, too, was Paul Franke, who gave the part of Shuiski just the right touches. The rest of the cast was also uniformly excellent.

Walküre by Civic Grand Opera

The Philadelphia Civic Grand Opera Company's performance of Die Walküre was far from a flop, but did not live up to advance expectations. Need for more rehearsal, for both singers and orchestra, was indicated. Outstanding were Paul Schoeffler, a Wotan of noble voice and bearing, and Astrid Varnay, at home in the role of Brünnhilde. Set Svanholm was Siegmund. A debutante, Geri Chisolm, sang the Sieglinde role. Herta Glaz and Lubomir Vichegonov were able as Fricka and Hunding. Giuseppe Bamboschek conducted. . . . Previously the Civic had given a praiseworthy production of Aida, the cast headed by Mary Curtis, Claramae Turner, Kurt Baum and Renato Capecchi, with Bamboschek conducting.

Wolf-Ferrari's The Secret of Suzanne, not heard here in some fifteen years, was a comparative novelty on the Philadelphia La Scala Opera Company's bill with Pagliacci. Richard Torigi made the most of his role as the Count, while Berenice Fontayne essayed the name part. In Pagliacci, Tomas Lo Monaco scored as a last-minute substitute in the Canio role. Robert Weede and Maria Leone were well cast as other leads. Carlo Moresco conducted. . . . Earlier, the Scala company gave an excellent ensemble performance of La Boheme, the cast headed by Rudolf Petrak, Lucia Evangelista, Elena Donatelli in a successful bow as Musetta, and Thomas Cavada. Moresco conducted.

The Slavenska-Franklin Ballet, presented by the Philadelphia Forum, featured the two stars and Alexandra Danilova, but was rather a fine all-around ensemble. A Streetcar Named Desire and Mlle. Fifi scored in their first local presentations. . . . Luboshutz and Nemenoff, heard on Emma Feldman's All-Star Concert Series, deserve much more than the usual praise, for their playing of two-piano works unfamiliar here: numbers by Dello Joio and Zimbalist (both of whom were present), Reger and Brahms-Portnoff. Another dependable recitalist, Jascha Heifetz, played major works by Richard Strauss, Bruch and Schubert. . . . The New Chamber Orchestra, conducted by Ifor Jones, delighted in a program by members of the Bach family—two of Johann Sebastian's sons and a cousin—but it was J. S.'s Two-Violin Concerto, with Jascha Brodsky and Louis Berman as soloists, that ranked first.

A Startling New Book
THE MEANING OF PAGANINI
Concisely sets forth Paganini's deep and lasting influence on nearly every composer and instrumentalist of the nineteenth and twentieth centuries. Based on fresh and exhaustive research. Interesting to pianists, harpists, and wind players.
Can be had from the writer, ROBERT W. FLODIN, 1547 Page St., San Francisco 17, Cal.
Only $1.00 postpaid. Satisfaction or payment refunded.

Foss' Parable of Death Scores in Louisville

LOUISVILLE, KY.—The final concert of the subscription series by the Louisville Orchestra at Columbia Auditorium may well be called the climax of the season. A capacity audience heard the world premiere of one of the best works commissioned by the Louisville Philharmonic Society, The Parable Of Death by Lukas Foss. The work is set for narrator, chorus, tenor, and orchestra; the words are taken from Rainer Maria Rilke's Geschichten vom lieben Gott, in an English version by Anthony Hecht. They tell a legend about a man, a woman, and Death.

The result is not a melodrama; the composer accomplished the difficult union of the spoken word with the music by turning to the style of story-telling in music which Bach perfected so beautifully in his Passions. Thus his music does not aim at illustrating the narrative; it rather is a drama in itself. Frequently the narration goes on without the orchestral accompaniment, occasionally it is supported by a few solo instruments. Foss has written music of enormous density and powerful concentration; there is not a measure without import.

The work opens with a quiet introduction and ends in a peaceful, relieving mood. In between are dramatic peaks (for instance, when the chorus intones "Immense is Death," and "Death, we know him not") as well as poetic passages. The musical language is not modern in the usual meaning, nor is it archaic in any way; it commands the attention of the listener throughout.

Robert Whitney conducted the orchestra and the choir of the School of Church Music, Southern Baptist Theological Seminary, excellently trained by Forest H. Heeren. Vera Zorina was an impressive narrator, and Farrold Stephens sang the difficult tenor part with skill and intensity. The performance made a deep impression, the audience recalling composer, conductor and soloists several times in prolonged ovations.

Scarlatti's Concerto Grosso in F minor, with Louise Kain on the harpsichord, in a smooth and neat rendition opened the program. It was followed by Schumann's Symphony No. 1, interpreted by Whitney and the orchestra in a highly satisfactory way.

Amadeus Quartet in Local Bow

The Chamber Music Society (affiliated with the University of Louisville) ended its season triumphantly wtih a presentation of the Amadeus Quartet at the Playhouse. The four young artists (Norbert Brainin, Siegmund Nissel, violins, Peter Schidloff, viola, Martin Lovett, cello), making their first tour in this country, are welded together in a perfectly homogeneous unit. They played Mozart's D minor String Quartet (K. 421), Haydn's Quartet in F major (op. 77, No. 2), and (substituted for Beethoven's E minor Quartet, op. 59, No. 2) Schubert's Quartet in G major, op. 161. The interpretation, tonally beautiful, was free from showiness and sophistication, marked by youthful zest and, at the same time, mature insight and sincere devotion. The applause which followed the Mozart and Haydn quartets grew to a fervent ovation after the Schubert masterpiece.

DR. HANS F. KUPPENHEIM.

ALTON JONES

"POETIC AND OFTEN EVOCATIVE. PLAYED WITH HIS CUSTOMARY MUSICIANSHIP, CLARITY AND MUSICAL TONE."—*N. Y. Herald-Tribune*

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

PAUL **ALTHOUSE**
Formerly Leading Tenor Metropolitan Opera 30 Years in Grand Opera
Teacher of Many Successful Singers, Including ELEANOR STEBER, Leading Soprano, and RICHARD TUCKER, Leading Tenor, Metropolitan Opera.
260 W. 72nd St., New York 23 TR. 7-3538

GIUSEPPE **BALESTRIERI**
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 43 W. 52 St., N.Y.C. 19 EL. 5-7023

RALPH **SASSANO**
TENOR — TEACHER OF SINGING
Founder-Director
TULSA OPERA COMPANY
1610 S. Boulder St., Tulsa, Oklahoma

JOSEPH **FLORESTANO**
Teacher of Singers
The development of the singer from vocal mechanics to career achievement.
244 Lexington Ave. N. Y. 16, N. Y. LExington 2-0765

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Helen George, Selena Smith, Nicky Carruba, Maurine Norton.
205 W. 57th St., N. Y. C. COlumbus 5-0393

BIANCA **SAROYA** — DIMITRI **ONOFREI**
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6738

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office 6004 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Bochsler, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 31 Kent Road, Upper Darby, Penna.

SAMUEL **MARGOLIS**
Only Voice Teacher of ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

PAULINE **NESSI**
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-9254

LILA **LEEROY**
TEACHER — VOCAL TECHNIQUE
Faculty, New York College of Music
American Theatre Wing—NYSTA-NATS
Studio: 194 Riverside Drive, N.Y.C. 25, SC. 4-7717

ISER **SWICA**
Teacher of Singing
OPERA — CONCERT — RADIO
Italian principles of Voice Production—German - Italian - French repertoire
25 W. 76th St., N.Y.C. SC. 4-6018

ROSALIE **MILLER**
Teacher of Singing
200 W. 57th St., N.Y.C.—CL. 6-9475

SILHOUETTES By MARY CRAIG

Mannes School Holding Round Table on Piano

The Round Table seminar discussion groups at the Mannes School of Music on the three-way relationship—Parent, Pupil, Teacher—are clarifying many of the problems inherent in progress towards the goal of successful modern piano teaching. Implied and actual results include the stimulation of interest in this field, the education of the average pupil and the protective guidance of the exceptional one. The underlying purpose is to seek further enlightenment in planned music study, so that it may be conceived "not as a cultural accomplishment alone, but as a vital factor of enjoyment and avocation—though not necessarily slanted in the direction of livelihood or career."

The seminars have proved of definite value to the contributing, cooperative teachers, who find in it refresher courses which are concise, time-saving, subtly therapeutic, and conducive to articulate progress. In addition to active members of the Round Table group, many teachers and parents attend as observers. The study hours appear both interesting and vital in child education for musicianship and performance.

Frances Dillon, music educator, writer and lecturer, heads the enterprise. "Since I am a parent as well as a teacher, I have coped with many of the problems under scrutiny in the seminars," Miss Dillon said recently. "Music education is never static; there are continual new findings in educational work and psychology. These must be considered and, if authentic, must be assimilated."

Elements of Group Work

Miss Dillon continued her informal discourse with analytical delineation of general rather than specific elements of the group work. "I hesitate to blame the parent for a child's slow progress. Parents often need education on the best methods of awakening and maintaining the children's interest in homework and practice periods. Children are individuals with personality patterns at an early age. No child should be coerced into music study." She believes, however, that every child has potentials for some form of musical or rhythmic expression which can and should be encouraged by preinstrumental training. The piano, as a basic instrument, is an ideal choice for active first steps in music. From then on the directive depends upon the child's talent and inclination.

"How the first teacher handles the child, plus the kind of understanding in the home, are factors in music progress. Parent-teacher-child make up an indissoluble trinity which must function intelligently to produce satisfactory results," she affirms.

"In the past 25 years, music teaching has advanced tremendously, as we all know," Miss Dillon continued. "Speaking from the teacher's viewpoint, educators and pedagogues have given us books and texts to make teaching an interesting and exciting experience. With the research and progress in allied fields of learning, we have benefited by varied discoveries and have put them to use. We have learned to know the child musically, psychologically and humanly."

Range of Applicants

The range of applicants for the study and observer courses range from the young teacher to the grandmother. A top level necessarily limited to 125 is chosen from the 6,000 to 7,000 applicants. (Miss Dillon observed, "From youth to age, the general theme appeared to be How to Meet Your Later Years.") The group study is (idealistically) a sharing medium, reaching a height in communication between the diverse members. Participants are talked with, rather than talked at. Once under way, topics for discussion are assigned a week in advance; a leader is appointed to throw the questions around the seated circle of contributing members; a recorder is named to keep exactly the minutes and the degree of individual participation. Miss Dillon holds a guiding position, but the actual conference is carried on by the group.

Space prevents the listing of many subjects and topics of the 10 a.m. Tuesday sessions, which began in the concert hall of the Mannes School, Feb. 19, and will continue through April 29. A few highlights of the program topics are the Psychology of the Pre-Adolescent and the Adolescent in the Creative Arts; the Piano, its Significance as an Instrument of Musical Growth; the Value of Preinstrumental Training; When and How to Start the Child at the Piano; Studies of Old and New Approaches, and Details of Curriculum in Planning.

Ackart to Assist Graf

Robert Ackart, of the press department of the "Met," has been named assistant to Dr. Herbert Graf in the staging of opera for the forthcoming festival at Salzburg.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
166 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA—NATS
222 West 83rd St., New York 24, N. Y. SU. 7-3166

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

LEORA SHAW
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

LEONARD PETRI
TEACHER OF VOICE — Mem. NYSTA
N. Y. ACADEMY OPERA WORKSHOP
Hotel Ansonia, 73rd & B'way, Studio 5-109, N.Y.C. TR. 7-2027

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71 • Apt. 12-A
Tel. TR. 4-9068 Home Tel. CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
205 W. 57, N. Y. C. 19 — CI. 5-5590 CI. 7-5420

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 ACademy 2-8156

Sarah Peck Moore
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty, Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2168

ELSA BAKLOR
SOPRANO — TEACHER — NATS
Vocal Production • Repertoire • Stage
2201 Eutaw Pl., Balt. 17, Md.—Sm. 701, 119 W. 57 St., N.Y.C.

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

N. Y. City Opera Opens With Bartok-Ravel Bill

With a double bill presenting Bluebeard's Castle by Bela Bartok and Ravel's L'Heure Espagnole, the New York City Opera opened its spring season on March 19. Both operas had been premiered during the preceding fall. Of the two singers in the Bartok opus, Lawrence Winters was heard for the first time in the title role of Bluebeard. His fine voice and excellently projected stage personality were real assets to the performance, in which Ann Ayars repeated her splendid portrayal of Judith. With Joseph Rosenstock at the conductor's desk, the Bartok score, with its iridescent colors, made for fascinating listening. The staging again excelled in its pantomimic elements.

The second half of the evening was devoted to one of the masterpieces of French operatic repertoire, Ravel's L'Heure Espagnole. Thomas Schippers was in the conductor's seat and gave a convincing, delicate, and rhythmically animated reading of the score. His balance between orchestra and soloists was admirable, as was the dynamic subtlety with which he interpreted the enchanting music. With Gail Manners as Concepcion; David Lloyd as the husband; Walter Cassel, the muleteer; Luigi Velucci as the poet, and Carlton Gauld as the financier, the performance had an outstanding success. H. W. L.

Stell Andersen in Austria

Stell Andersen, pianist, now on tour in Europe, was soloist with the Athens Symphony Orchestra on March 1 and appeared in recital in the Greek capital the same week. She preceded her appearances in that country with five concerts in Austria, the first on Feb. 16 in Salzburg.

COLUMBIA ARTISTS MANAGEMENT, INC.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

GYORGY SANDOR PIANIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

LJUBA WELITCH SOPRANO

ROBERT BOSTWICK, baritone and head of the vocal department of Coker College, Hartsville, S. C., will be guest artist with the Florence Symphony, Harold Strain conducting, on May 19 in Florence, S. C. Mr. Bostwick made his debut in Paris in 1948, sang in many European cities, and in February, 1951, was guest soloist with the Concerts Colonne Symphony of Paris in a Beethoven Cycle.

Worcester Association Plans

WORCESTER, MASS.—The Worcester Little Symphony Orchestra, conducted by Harry Levenson, recently gave a successful concert for the local Civic Music Association, with Leonard Hokanson as piano soloist in the Grieg Concerto. The Association, of which John H. Hitchcock is president, has announced the following soloists for next season: Immortal Musicals (group of 12 singers with four soloists and 2 pianists in music by Sigmund Romberg); Gina Bachauer, pianist; Zinka Milanov, soprano; Robert Rounseville, tenor, and Toshiyo Eto, violinist, in joint recital; the Cleveland Orchestra under George Szell; and the Cincinnati Symphony under Thor Johnson. The annual meeting of the Association took place on March 30, with Anahid and Maro Ajemian, violin-piano team, providing the musical program.

Detroit Plans Pops Series

DETROIT. — The Detroit Symphony "Pops" Orchestra will give nine weeks of free concerts at the Fair Grounds on three evenings a week, under Valter Poole, beginning in mid-June. The National Bank of Detroit and the Detroit Edison Company will each sponsor half of the series, and a co-sponsor will be the Music Performance Trust Fund administered by the AFM local of this city and its president, Eduard Werner. The programs will be of symphonic and semi-classic works and will feature soloists of popular appeal. Arrangements are under way to televise and broadcast some of the programs.

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer
BEVERLY SOMACH
Violinist

Franco Works at Columbia

Several compositions by Johan Franco will be heard on the Composers' Forum of April 11 at the McMillin Theatre, Columbia University, when the program will be divided between music of Mr. Franco and Robert Kurka. Mr. Franco will be represented by his Third String Quartet, Divertimento for flute and string quartet, Theme and Variations for piano, and a group of songs. On April 25, the University of Alabama Festival will present the first performance of Mr. Franco's aria for dramatic soprano and orchestra, Introduction and the Virgin Queen's Dream Monologue, with Eva Clapp White as soloist.

Jean Advena in Recital

PHILADELPHIA.—Jean Advena, talented young pianist and conductor, and pupil of Arthur Hice, revealed good technique and feeling in a piano recital at the Barclay Hotel. The program ranged from Paradisi and Bach to Roy Harris. J. B.

Chloe Owen to Sing in Europe

Chloe Owen, soprano, is leaving New York April 1 for concert appearances abroad.

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

Chicago Fetes Myra Hess

By René Devries and Dosha Dowdy

CHICAGO.—Dame Myra Hess played to her fourth capacity audience in Orchestra Hall within a month, when following her three solo appearances with the Chicago Symphony Orchestra she returned on March 16 to give her recital under Bertha Ott's management.

There was nothing ordinary about this occasion, for Dame Myra's recital audiences are unique. She does not play on a series, so they are her very own, and the occasion usually yields a musical experience to be treasured for a lifetime. There was such unity of spirit marking her performances on this occasion of works by Haydn, Schubert, Schumann, Brahms and Chopin. No wonder that, as the last note of the final encore was heard at literally the eleventh hour, the devoted audience rose spontaneously in tribute to this beloved artist.

Solomon's Recital

Solomon, who has become a top favorite here among piano recitalists, played his sixth concert recently on the Musical Arts Piano and Concert Series. The program itself would not have attracted the large audience, for the sonatas of Mozart (A major), Beethoven ("Les Adieux") and Schumann (F sharp minor) and Chopin's Andante Spianato and Polonaise are not among the most admired works of these composers. But Solomon's devotees knew they would hear fastidious interpretations, particularly fine in tonal coloring, and marked by unostentatious virtuosity. With the exception of the immaculate Mozart, played too strictly to be completely charming, this reviewer shared the audience's wholehearted enthusiasm throughout the superbly played recital.

Tucker Fills Orchestra Hall

Richard Tucker, tenor, of the Metropolitan, proved himself equally excellent as a recitalist when he sang to a capacity audience in Orchestra Hall, March 14. Following a seldom-heard recitative and aria from Mehul's opera Joseph, delivered with vital tone of great beauty, the singer gave Torelli's Tu lo sai with a sweetness and charm befitting the text. The simplicity and gentle mood of the singer's interpretation of Durante's Danza paved the way for Mozart's Il mio tesoro, from Don Giovanni, sung in true Mozartian style. The peak of the concert was reached with Halevy's aria, Rachel, quand du Seigneur, from La Juive. His program also included a group of Fauré, Fourdrain, Chausson and Bizet, sung with delightful French flair, and closing songs in English by Leoni, Niles, and Bantock, followed by numerous encores. With Erwin Jospe at the piano, excellent unity of performance was achieved.

Vienna Choir Boys Appear

The Vienna Choir Boys charmed their large following with lovely singing in an Orchestra Hall concert. Liturgical music, including a Psalm by their musical director, opened the program, followed by songs of Schumann and Schubert, sung in the pure tradition of the composers, and with angelic tonal quality. Mozart's opera The Caliph's Goose, with a nonsensical plot, gave opportunity to show the youngsters' versatility and their talent for buffoonery, as they carried the spirit of the operetta throughout its performance. Another Mozart work—Bandlterzett (Ribbon Trio)—and songs of Johann Strauss completed the program.

Milstein's Program

Nathan Milstein presented his annual downtown recital on March 1 at Orchestra Hall. Mr. Milstein is at once a satisfying and unpredictable violinist. A Vivaldi sonata and the Bach Chaconne were both immaculate and brilliant; the Franck Sonata had color, bold sweep of line, and the ever-mounting ardor its glowing score demands. There was serene simplicity of approach to the Beethoven F major Romance, and Milstein's muted violin exquisitely played a Stravinsky melody. The much-heard Bruch G minor Concerto was revitalized, enriched, broadened in tone, deepened of mood, singing as well as sparkling in the bravura passages. The entire concert communicated the spell of beauty to an enthralled audience. H. L. B.

Esther La Berge's Recital

Fullerton Hall held a representative audience for Esther La Berge's recital on March 9. Throughout her attractive program, ranging from Gluck to Britten, the gifted mezzo gave reason to admire a well-schooled voice and interpretative taste. Her understanding of the vocal literature programmed and her beautiful diction made the French group of Chabrier, Leroux, Hahn, Debussy and Pierné outstanding. She was somewhat less effective in her operatic numbers. Two arias from Gluck's Orfeo required more tonal volume. The Air des Lettres from Massenet's Werther does not belong in the domain of a mezzo, but of a soprano. However, this musicianly singer found herself on sure ground in Mahler's Songs of a Wayfarer, sung with fine understanding and admirable vocal delivery. William Browning's expert accompaniments added importantly to the success of the program.

Cincinnati Symphony in Visit

The two Cincinnati Symphony Orchestra concerts presented here on March 7 and 8, on different series by Harry Zelzer, were not altogether happy occasions due to embarrassment caused by Oscar Levant's individual playing of the Tchaikovsky and Gershwin concertos on the Saturday and Sunday concerts, respectively. Levant's erratic performance of the Tchaikovsky, without much of nuance or subtle phrasing, was not conducive to a congenial accompaniment. Despite the talented pianist's flair for Gershwin, it should not have surprised him that without orchestra rehearsal the performance did not go off with *éclat*.

The purely orchestral offerings were musicianly and well executed performances of Mozart's "Haffner" Symphony, Vaughan Williams' Job, a Masque for Dancing, Milhaud's Suite Provençale, and Max Reger's Boecklin Suite.

Chicago Musical Arts Club Program

Members and guests of the Chicago Musical Arts Club, Inc., filled the Cordon Club's music rooms on March 15 to hear a program of Alexander Tcherepnin's compositions. Peter Tcherepnin, eldest son of the composer, displayed unusual talent as he opened the program with the attractive Four Etudes for Piano from op. 56. Two Songs (op. 68) were sung by Adele Bykowski, soprano, accompanied by Joan Klopatek; a group of piano pieces entitled Expressions, was played by Cressida Tabb; the Sonata for Violin and Piano, op. 14, by Joseph Golan,

Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

ANDREW FOLDI
BASSO — Concert, Oratorio, Opera
De Paul University School of Music
64 E. Lake, Chicago FI. 6-4000 MU. 4-3428

NELLI GARDINI
TEACHER OF SINGING
American Conservatory Chicago, Ill.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

Allan KELLER
TENOR
188 Millbridge Rd., Riverside, Ill. { WE. 9-9525 / RI. 7-0800

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

RALPH NIELSEN
TENOR
825 Orchestra Bldg., Chicago ELmhurst 6238

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

LEO PODOLSKY
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: HI. 3-4186

RAISA-RIMINI OPERA SCHOOL
719 Fine Arts Bldg., Chicago, Ill.
Telephone WE. 9-4319

HARVEY **RINGEL**
Baritone *Conductor*
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1371 E. 55th St.
Booking 1952-53 Chicago, Ill.

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

HELEN WESTBROOK
ORGANIST - COMPOSER
c/o ASCAP, 575 Madison Ave., New York 22, N.Y.
5934 N.E. Circle Ave., Chicago 31 NE 1-2144

WILLIAM MELNYCHYN, Australian tenor, sang successfully the role of Danzy in Moniuszko's opera Straszny Dwor at the Chicago Civic Opera House on March 8. Earlier in the season he appeared as the Duke in the American Opera Company's presentation of Rigoletto. Mr. Melnychyn, a pupil of Harvey Ringle for the past three years, has been heard in concert recently both in American and Canadian cities.

violin, and Sonia Gamberg, piano; Showcase, op. 75, by Robert Howat, piano; and Sonatine for Timpani and Piano by Harry Bartlett, timpanist, and Guy Wuellner, pianist.

Leonard Hungerford

Leonard Hungerford's Kimball Hall recital on March 9 was sufficiently distinguished to be included with those of the past fortnight, rich in quality. The young Australian made an impressive first appearance here, and his return engagement is being anticipated. He established himself in the opening Bach-Busoni Toccata in C Major as a mature, cultivated musician and an unusually gifted pianist with a big technic, and a beautiful tone even in the most delicate pianissimo. These attributes, together with his thorough musical understanding, made for a recital to be remembered with high admiration.

The program, composed of the Bach-Busoni, Schubert's A major Sonata, Sonata Legend No. 4 (Capricornia) by Roy Agnew (Australian composer, 1893-1944), and Chopin's Sonata in B Minor, was followed by a number of encores. The audience was surprisingly large and most appreciative.

Symphony News

The Orchestral Association announces that Ernest Liegl will return to the Chicago Symphony Orchestra as first flutist. Mr. Liegl held this position from 1928 to 1944, resigning to be first flute with the WGN Orchestra.

Chicago Musical College Concert

The chorus and orchestra of the Chicago Musical College is presenting a free concert performance of Haydn's Creation at Navy Pier on April 1, in cooperation with the University of Illinois. The performance will be in English, with Dr. Siegmund Levarie, Dean of the Chicago Musical College, conducting. The choral group, trained by Dr. Ernst Levy, recently sang with the Chicago Symphony Orchestra. Outstanding vocal students of the Chicago Musical College who will be soloists, are Norma Williams, soprano; Don Grobe, tenor; Andrew Foldi, bass, and Delmar Schroer, baritone.

Phi Beta Fraternity Recital

Zeta Chapter of Phi Beta Fraternity sponsored an interesting benefit recital for their scholarship fund on March 17 in Kimball Hall, presented by Ella Steel, soprano, with Lionel Lile, accompanist; George Swigart, violinist, and the Swigart Trio, composed of Estelle Swigart, cellist, George Swigart, violinist, and Lillian Waller, pianist. Miss Steele is a graduate from the Harriet Case studios, who has been teaching in the south for the past several years; Mr. Swigart and Mr. Lile are faculty members of the Cosmopolitan School of Music; Miss Waller is a product of the Daisy Waller Stephens studios, of the Cosmopolitan.

Among contemporary composers represented on the program, besides George Swigart, were Joaquin Nin, Ernest Bloch, and Blythe Owen, prominent Chicago composer and member of the Cosmopolitan School of Music faculty.

Harriet Case Studio Series

Students of the Harriet Case Studios are being offered this quarter, weekly Song Repertoire classes for Degree Students, with especial study given to German Lieder.

Roosevelt College Activities

Roosevelt College School of Music announces summer master classes with Maurice Dumesnil, distinguished pianist-teacher, July 20-31, three hours daily.

The Roosevelt College String Quartet featured on its Feb. 25 program in Fullerton Hall, the world premiere of Quartet No. 5, op. 67 (1951) by Karel Jirak, Composer-in-Residence of the school and Chairman of its Theory Department.

A second annual Piano Music Conference will be presented by the Roosevelt College School of Music on April 6 and 7, in Recital Hall of the school. The two-day Conference, covering morning, afternoon and evening sessions, will feature two discussion-demonstration lectures and a recital each day. The Monday morning session at 10 a.m. will be opened by a lecture-demonstration on Debussy by Maurice Dumesnil, eminent pianist and member of Roosevelt College's music faculty. The afternoon session at 2 p.m. will hear Margit Varro lecture on Studying, Teaching and Enjoying Mozart. Miss Varro is guest instructor in piano at the college. An evening recital will be given at 8 p.m. by Saul Dorfman, chairman of the college's Piano Department, who is serving as chairman of the Conference. Mr. Dorfman will play works by Brahms, Beethoven, Chopin, Debussy and Khachaturian. The Tuesday morning session will be opened by Alexander Tcherepnin, composer and pianist and member of the faculty of DePaul University. He will speak on "Contemporary Music and Its Place in Piano Teaching." Alexandra Veeta of the Roosevelt College Piano Department will give a noon recital including works by Soler, Mozart, Debussy, Albeniz, Bartok, Liszt and Paganini-Liszt. The concluding session at 2 p.m. will be a panel discussion on "The Piano Lesson" with Saul Dorfman, Marion Hall, and Robert Reuter, all of the Roosevelt College Music School faculty, participating.

De Paul String Quartet Heard

The De Paul String Quartet (Edward Mumm and George Palermo, violins; Harold Kupper, viola, and Harry Sturm, cello) played on their March program in the school's Recital Hall quartets of Bela Bartok (No. 2) and Beethoven, No. 11.

Contest Winners

Edith Lang, pupil of Sonia Sharnova, is State and District winner of the Young Artists Contest of the National Federation of Music Clubs, held March 14 in Des Moines, Iowa, and will compete with other regional winners at the Biennial Convention in New York City, April 14.

Don Grobe, tenor from the Robert Long studios of Chicago Musical College, was first place winner of the Junior Division of the same contest.

Gerald Smith's Engagements

Easter activities of Gerald Smith, baritone, include a performance of Charles Wood's The Passion According to St. Mark on Good Friday evening, in which he will sing the baritone solos. On Easter Sunday evening he will appear as baritone soloist at Orchestra Hall when the Chicago Sunday Evening Club will present the Easter portion of Handel's Messiah. On April 9, Mr. Smith will be presented in a faculty recital at Lutkin Hall at Northwestern University. His program will include Schumann's Dichterliebe, L'Horizon Chimérique by Fauré and Bach's Cantata 82 for solo voice. Mr. Smith made solo appearances in March at Wilson Junior College in Chicago and the National College of Education in Evanston for their spring concerts. On May 28 he will appear as soloist with the Mendelssohn Club of Chicago in their concert at Kimball Hall.

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, President
Summer Term Begins
June 22, 1953
64 East Van Buren, Chicago 5, Ill.

Clarence E Cramer
Kimball Bldg. Chicago
Longines Symphonette & Mishel Piastro
Sinda Iberia & Company (5 people)
Sensational Spanish Dancing
Ruth Page & Bentley Stone Ensemble
Ida Krehm, Pianist
(In Europe March to September)
Serenaders Male Quartet
Radio and TV fame
"In Operetta Time" with
Elizabeth Humphrey & Bernard Izzo
Hortense Love, Soprano, Songs and a Musical Bible Sketch, "Ruth & Naomi"
Ralph Nielsen, Tenor, assisted by the Marlinn String Trio

RUDOLPH GANZ
Booking 1952-53
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

String Artists Spark L. A. Music Fortnight

LOS ANGELES.—After a cycle of superlative pianists, a full swing of the musical wheel brought a dazzling display of string art, featuring Elman, Francescatti and Schuster. Elman, in the Philharmonic Auditorium, playing a program of rare discernment, disclosed his usual mastery and musicianship in Handel's E Major Sonata, Beethoven's "Spring" Sonata, op. 24, No. 5, Mendelssohn's Concerto and Sarasate's Zigeunerweisen. Joseph Seiger contributed a stunning example of musical accompaniment at the piano.

An equally exciting display of the violinist's art was revealed by Zino Francescatti, as soloist with the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting. Playing the Violin Concerto in an all-Beethoven program, he won unstinting admiration of a capacity audience with his unfailing brilliance. Wallenstein complemented the soloist admirably, rounding out the concert with soundly proportioned interpretations of the Egmont Overture and the "Eroica" Symphony. The program was repeated at a matinee performance the following day.

Joseph Schuster appeared with the Los Angeles Chamber Symphony Orchestra, playing the inaugural concert at Royce Hall, part of the Chamber Music Week festivities at U.C.L.A. Wallenstein, taking a brief hiatus from his Philharmonic duties, conducted. Mr. Schuster chose the Cello Concerto in C Minor by Johann Christian Bach, proving himself a musician of impeccable artistry. He evoked many moments of beauty with his mastery of tone and bowing control. With a small orchestra, Wallenstein showed deft understanding of chamber music requirements and marshalled the players through sparkling performances of Mozart's Divertimento in D Major (K. 251), Ibert's Capriccio for a quartet of solo strings, oboe, clarinet, flute, bassoon, trumpet and harp, and Richard Strauss' Bourgeois Gentilhomme music. Eudice Shapiro's violin solos in the Mozart were a telling contribution to an evening of fine music-making.

Concerto Form Demonstrated

A second brace of concerts by the L. A. Philharmonic found Wallenstein musically and brilliantly relating the history of the Concerto form. A dynamic and inspired reading of the Bela Bartok Concerto for Orchestra followed a rather sober version of Bach's Brandenburg Concerto No. 3 in G Major. Wallenstein later displayed his rare talent for accompaniment, in supporting Frederick Marvin, who played the Chopin Concerto No. 1. Rich in natural musical resources, Marvin drew cheers from the large audience with his sensitive portrayal.

Roger Wagner Chorale at U.C.L.A.

The concert presented at U.C.L.A. by the Roger Wagner Chorale and Chamber Symphony laudably included music by five living composers, three of whom are local residents. The program was a great success and was performed with brilliance. Six Chansons of Hindemith proved themselves miniature masterpieces. Ernest Gold's Three Songs on Indian Lyrics impressed with their telling dramatic effects and limpid poetry. Peter Jona Korn's The Merry Bachelor for mixed chorus, a cappella, displayed musical charms worthy of more hearings. A clever Concerto for Oboe and Chamber Orchestra by Lukas Foss, ably played by Joseph Rizzo, was followed by a stunning, exciting brace of Villa-Lobos works. Impressions of Brazil (Nonetto and Quatuor). Accorded one of the finest musical interpretations possible, both works literally pulled the audience to its feet by their aboriginal savagery.

Recital, Ballet and Other Events

An overflow crowd heard the necromancy of Andres Segovia. The scholarly guitarist charmed with a rich variety of music stemming from the Baroque to the contemporary. . . . Dorothy Maynor in the Philharmonic Auditorium gave an eloquently sung program, which ran the gamut of vocal repertoire from opera to lieder and folk song. Ludwig Bergmann's accompaniments were outstanding. . . . The Lester Horton Dancers presented Choreo 53, at the Wilshire Ebell Theater. In movement, it paralleled the impressions of an *avant-garde* atonalist. The large audience derived delight from the proceedings. . . . The bassoon took the spotlight when Adolph Weiss, accompanied by the Coriolan Quartet appeared at the West Hollywood Auditorium, playing his Concerto for Bassoon and String Quartet, an Evening on the Roof presentation. Though the work was a disappointment, in that too much study and too little inspiration went into carving each phrase, it is an addition to the limited repertoire of that instrument. The Coriolan Quartet excellently played Haydn's Quartet in D Minor, op. 76, No. 2, and Schubert's Quartet in G Major. . . . Dorothy Simp-

TOKATYAN
VOCAL STUDIO
677 East Colorado St. Pasadena 1, Cal.
Faculty of the Los Angeles Conservatory

CHAMLEE
VOCAL STUDIOS — Los Angeles 46, Cal.
8118 Hollywood Blvd. ALSO U.S.C.

Katherine Flowers Dance Company
American Negro Dances
from Primitive Ritual to Bebop
3501 Ninth Ave., Los Angeles 18, Cal. REpublic 2-3409

FLORENCE AMBER
Composer of Operetta "The Pilot of Tadoussac"
Mgt.: Mae Hoenig, 8844 W. Olympic Blvd.
Beverly Hills, Calif. CRestview 5-7773

Ernest GOLD — Marni NIXON
Composer-Conductor Lyric Coloratura
1934 No. Van Ness Ave., Hollywood 28, Calif.

ALTA TURK EVERETT
Singer — Teacher — Lecturer-Author
Author of "Believe that Ye Have It"
170 N. Highland Ave., Los Angeles 36, Calif. YOrk 2592

LILIAN BACKSTRAND WILSON
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

ANNELIESE LANDAU, Ph.D.
Musicologist-Lecturer-Writer
Season 1952-53
Per. Rep.: Lili Carey, 25 W. 68th St., New York 23, N. Y.

CLYDE **LEHMANN**
VOCAL COACH — ACCOMPANIST
4357½ Fountain Ave., Los Angeles 29 NOrmandy 2-0712

Prof. VICTOR FUCHS
Teacher of Singing
ONLY TEACHER OF IGOR GORIN
1545 No. Laurel Ave., Hollywood 46, Cal. GR. 9620

MME. BELLE FORBES CUTTER
Voice
7526 Fountain Ave., Hollywood 46, Cal.
Tel.: GLadstone 8375

ARDELLA SCHAUB
Creative Approach to Piano Study
SPECIAL ATTENTION TO ENSEMBLE PLAYING
6227 W. 5th St., Los Angeles 48, Cal. WAlnut 4823

EVELYN TANNER
DRAMATIC SOPRANO
Opera - Concert - Television - Radio
1249 W. 66th St., Los Angeles 44, Cal. PL. 2-1420

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1132½ Larrabee St., Hollywood 46, Cal. CR. 5-1642

TILLY de GARMO
FRITZ ZWEIG
Complete Training in Concert, Opera, Oratorio
8743 Holloway Dr., Hollywood 46, Cal.—CRestview 6-2920

BEVERLY HILLS ACADEMY OF MUSIC
DR. OLGA MELCHIONE
Voice — Musical Instruments — Dancing
145 S. Doheny Dr., Beverly Hills, Cal. CR 6-4283

PHYLLIS ALTHOF
Dramatic Soprano
OPERA — CONCERT — TELEVISION
4600 Los Feliz Blvd., Los Angeles 27 Tel.: NO. 1-9246

MARJORIE LOW
SOPRANO
Opera - Concert - Oratorio - Radio - Television
1611 W. 47th St., Los Angeles 62, Cal. AX. 3-6705

Raymond McFEETERS
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Cal.
Tel. GRanite 0205

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-6819

PURVES-SMITH
PIANIST - TEACHER
570 So. Van Ness Ave., Los Angeles 5, Cal. DUnkirk 4-3292

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

GIOVANNI POMPEO
Conductor - Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
4620½ Hollywood Blvd., Hollywood 27, Cal. NOrmandy 1-5711

GRACE ANN
SCHWENNESEN
Lyric Soprano
Mgt.: Mary-V Holloway, 1641 W. 7th St., Los Angeles 17, Cal.

son Smith was presented by Mary Bran in concert at the Assistance League Playhouse. The talented pianist impressed her audience with her sincerity, musicianship and understanding, plus a technique that surely will mature to place her among women pianists of worth. . . . Mary Bran also presented the José Limon dance company. Dramatically and technically beautiful, these dancers were sincerely applauded by a large audience. Outstanding were Limon, Lavinia Nielson and Betty Jones. . . .

Sascha Jacobsen, violinist, and Lillian Steuber, pianist, played a sonata recital at U.S.C. as part of the sixth annual Festival of Contemporary Arts. At Occidental College, pianist Frederick Marvin appeared on the Thorne Hall Artist Series. . . . The Fireside Musicales, presented once monthly by the Music Society of the Los Angeles Conservatory of Music and Arts, featured Fred Guthrie, basso, and a trio comprised of Lionel de Leon, pianist, William Green, clarinetist, and Cesare Pascarella, cellist. The opera department of this Conservatory will stage the world premiere of an American opera, The Fall of the House of Usher, by Morris Hutchins Ruger, associate director of the Conservatory, at the Wilshire Ebell Theatre, April 15. The one-act opus will have in its cast Armand Tokatyan, Ivan Petroff, Mary Thomasset, Fred Guthrie and Lincoln Clark. Rounding out the program, Menotti's Old Maid and the Thief, will star the brilliant Yola Casselle, with Faith Kruger, Thelma Salveson and William Chapman. . . . The Whittier College Community Symphony presented its second concert of the season, observing the 25th year of the orchestra's founding.

CARL POST.

MUSICIANS IN FILMS

Among the many sins supposedly rife in the film colony, foremost in the minds of literate outsiders is one called "nepotism." This does not preclude fairly-won individual successes, even in large musical clans, as is shown in the case of Emil Newman, of the family tree which includes Alfred, Lionel and himself, all musicians prominent in pictures, and Dr. Irving Newman. For eleven years, the brilliant Emil worked as composer and conductor at 20th Century-Fox Studios, where brother Alfred was head of all music. He finally, however, "packed his karsinka," as Danny Kaye is wont to say, and went out on his own.

Hollywood said it wouldn't work, especially since Emil's first outside job was as musical director for a brilliant but hard taskmaster, Samuel Goldwyn, who never, for some inexplicable reason, had had a music score named for Academy honors.

What happened under Emil Newman's aegis is now Academy history. Starting with The Best Years of Our Lives, which won the final award, Goldwyn scores have been nominated also in the cases of Enchantment and The Bishop's Wife. Emil's supervision on Joan of Arc saw the film honored with a nomination. (For the latter film he was on loan-out from Goldwyn.)

Recently free-lancing, Emil is busier than he ever was at Fox or with Goldwyn, composing and directing a brace of important films each year. Currently, he's working on Island in the Sky for Wayne-Fellows Productions, having last year scored their Big Jim McLain.

"Although the life of a composer-

GEORGE ANTHEIL

conductor in Hollywood isn't all beer and skittles," he said recently, "it's still worth every bit of perspiration and heartache when you work for men like Sam Goldwyn, Darryl Zanuck, Bob Stillman and Wayne-Fellows. They have an awareness of the composer's problem, and have developed a sharp appreciation of music values."

In addition to his work on Island in the Sky, he is completing Recall to Arms, a Broadway musical for which he has written the lyrics and music. And during the summer he's going to Brazil to do the music for a film Bob Stillman will produce.

• • •

Jerome Moross, who alternates Hollywood film score assignments with Broadway musicals, is currently working in the East on a new ballet for Ruth Page, The Last Judgment. The composer, who arranged the ballet scores for Hans Christian Andersen, and gave a balletic costume to Virgil Thomson's music for the Ballet Theater production The Harvest According, also recently completed a Broadway musical with John La Touche, titled The Golden Apple. The Last Judgment will be his second assignment for Miss Page, Frankie and Johnny having been the first.

• • •

On the heels of the much discussed world premiere of his opera Volpone, George Antheil is now scoring Dementia, a John Parker production. Taking a cue from the highly successful The Thief, the Parker film will also have no dialogue, the world story being told by music. Meanwhile, the Courier learned exclusively that Volpone will be staged in New York on July 7, by the Punch Opera Company.

Carl Ebert on May 1, 3 and 8 will stage another important U.S.C. musical event, with the cooperation of conductor Wolfgang Martin of the Metro-Goldwyn-Mayer Studios. Dr. Raymond Kendall announced that Ebert and the opera department will present The Magic Flute, by Mozart. The general policy of the school is to have every part in the opera doubled and tripled, so that as many singers as possible receive the opportunity of public performance. This, despite the fact that no artist is promised a performance, except the chance of thoroughly learning the role. Following the three stagings, Ebert leaves for the British Isles where he will stage seven productions at Glyndebourne and Edinburgh. They include Gluck's Alceste, Mozart's Così fan Tutte and Abduction from the Seraglio, and Stravinsky's The Rake's Progress, among others.

• • •

As recently prophesied in this department, Dimitri Tiomkin won the 1952 prize of the Academy of Motion Picture Arts and Sciences with his music for High Noon, voted "best score for a dramatic film." Mr. Tiomkin also received the prize for "the best song" for the ballad from this picture, the words of which are by Ned Washington. The Oscar for "the best score for a musical film" went to Alfred Newman's With a Song in My Heart.

Purves Smith's Lecture Series

LOS ANGELES.—Purves Smith's lecture series in Southern California this season based on pianistic research, present a viewpoint developed from the combined study of teaching methods and of the field of general neuro-muscular activity as found in industry and athletics. From these studies, with the intention of achieving speed, efficiency and endurance with a minimum of effort, Mr. Smith offers several "year-saving" discoveries concerning the human being and his keyboard technique. As a result of this lecture series, several professional pianists from the Los Angeles Local 47, A. F. of M., have been added to the private pupils at Purves Smith's studio.

ROGER WAGNER CHORALE
Concert — Radio — Television — Capitol Recording Artists
5746 Sunset Blvd., Hollywood 28, Calif. HU. 2-7767

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Season 1952-53 Hollywood 46, Cal. GRestview 5-6240

BAIN DAYMAN
TEACHER OF THE ART OF BEL CANTO
Tone Production — Voice Building — VOCAL MASTER CLASSES
For information write: 3392 Barham Blvd., Hollywood 28, Cal. GLadstone 8942
Established in Hollywood since 1925

WILLIAM VENNARD
Chairman, Voice Department N.A.T.S.
SCHOOL OF MUSIC
UNIVERSITY OF SOUTHERN CALIFORNIA

NATHAN STEWART
VOICE TEACHER OF GEORGE LONDON OF THE METROPOLITAN OPERA ASSOCIATION
568 N. Larchmont Blvd., Los Angeles 4, Calif. GRanite 5298

MAESTRO LEON CEPPARO
Teacher of Singing
3216 Club Drive Los Angeles 34, Calif. VErmont 8-8068

PACIFIC COAST JOTTINGS

Franz Waxman conducted a string orchestra in Los Angeles County Museum on March 8, presenting Mendelssohn and Bartok works, and the Andante from Suite for String Orchestra, op. 5, by Antoinette Kirkwood, young English composer. . . . Dr. Richard Lert, conductor of the Pasadena Symphony, was guest conductor of the Santa Monica Symphony on March 22, with Irene Rabinowitsh, violinist, soloist. . . . The Vallejo Symphony Association's board of directors, of Vallejo, Calif., Harry Bauer, president, will be host to a conference of California Community Orchestras at the Casa de Vallejo Hotel on May 16. . . . The sixth International Folk Dance Festival (for which Irwin Parnes is the impresario) will take place on April 11 in Philharmonic Auditorium, and introduce to the West Coast Reginald and Gladys Laubin, interpreters of Indian folklore, and a cast of about 500 including such favorites as Devi Dja and her Bali-Java Dancers, the Lola Montes Spanish Dancers, the Lehouse Dancers of Africa, the Vassos Kanellos Greek Dancers, the Hanayagi Classical Japanese Ballet, the chorus of Redlands University, and a novelty, the Poodlaires, a square dancing company of dogs. . . . On March 13 the Roger Wagner Chorale gave the first performance of Ernest Gold's Three Songs on Indian Lyrics (commissioned by Mr. Wagner), and, March 15, this composer's Sonata for French Horn and Piano, scheduled for premiere on April 20, was previewed at a concert sponsored by the American Society of Musical Arrangers, performed by Joseph Eger, horn and Barbara Kern, piano; March 22 brought the first New York performance of Gold's Symphony for Five Instruments at Town Hall under Charles Blackman; Gold is composing the score for the motion picture Jennifer, starring Ida Lupino and Howard Duff, featuring a five minute Rhapsody for Piano and Orchestra, titled Vortex, and using a soprano voice (Marni Nixon) as an instrument of the orchestra. . . . Georgia Lester, Los Angeles soprano, was heard on the Standard Hour on Feb. 8, and sang concerts in Portland and Seattle; she is a pupil of Nadina de Sanctis. . . . Richard Ellsasser, back from a tour which took him from Canada to Cuba and included 50,000 miles by automobile and 35,000 by plane, will be present at the Wilshire Methodist Church of Los Angeles as Minister of Music for two Sundays in April, before leaving for another two months' transcontinental tour. . . . The Roger Wagner Chorale, which appeared in concert in Royce Hall, UCLA, on March 13, under its conductor, Roger Wagner, has been invited to participate in England's coronation festivities this spring. . . . The Sixth Annual Festival of Contemporary Arts of the University of Southern California is in progress during February, March, April and May under the auspices of the Institute of the Arts of the College of Letters, Arts, and Sciences and the School of Music, featuring drama, fine arts, music, speech and cinema. . . . The Music and Arts Institute of San Francisco includes for its 1953 summer session daily advanced seminar under Lili Kraus, pianist; on June 27, Miss Kraus will give a presession concert, and the span of the session is June 29-Aug. 22. . . . 1953 winners of annual competitions held by the Phi Beta National at the UCLA and the IOTA at USC were Virginia Loew, soprano, Eleanor Hinkston, violin, and Dolores Crimi, pianist; the latter, a pupil of Adele D. Lauth, was chosen to play solo numbers and accompany the violinist; Miss Lauth is chairman of the Junior Division of the Music Teachers' Association of California, Los Angeles Branch, which on Feb. 28 presented pupils from seven to 11 years of age in a program at Recital Hall, Birkel Richardson.

Music Academy of West Offering Scholarship

SANTA BARBARA, CAL.—A full-expense scholarship at the Music Academy of the West in Santa Barbara for the summer semester of two months is again offered by the Santa Monica Civic Music Guild, open to all instrumentalists between the ages of 15 and 29, professional or amateur. Auditions will be held April 9, 10 and 11 in the John Adams Junior High School Auditorium, Santa Monica.

MILLIKIN UNIVERSITY

Decatur — **School of Music** — **Illinois**

W. St. Clare Minturn, Director
Walter Emch, Chairman of Graduate Division

A Distinguished Faculty Includes:

ELIZABETH TRAVIS:
concert pianist and exponent of teaching methods of Madame Olga Samaroff Stokowski, one of the world's greatest pedagogues.

HAROLD C. HESS:
violinist; pupil of Ysaye and Cesar Thomson; assistant to Thomson in this country.

HUBERT NORVILLE:
concert singer; former member of Paris Opera Co.; Royal Opera Covent Garden, London, England; City Center Opera Co., New York City and others.

HOWARD E. AKERS:
winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, in 1932; much professional playing throughout country.

SUMMER SESSION—June 8, 1953—July 31, 1953
REGULAR SESSION—Sept. 18, 1953—June 4, 1954

Member of the National Association of Schools of Music

Courses in all branches of music leading to the degrees of Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education. Two special scholarships in piano and voice awarded each year—$500 each. A limited number of other awards are available to qualified applicants. Write School of Music Office for information regarding time and place of audition.

GRADUATE ASSISTANTSHIPS AVAILABLE

Catalog sent free upon request

Florence Russell Artists Heard

LOS ANGELES.—Three artist-students of Florence Russell are appearing in New York. Dorothy Dandridge is singing at La Vie en Rose, and Joseph Baker, bass-baritone, and Smith Russell, tenor, are in John Brown's Body at the Century Theatre. Many other Russell pupils are professionally engaged. Lois Jaffe, Frank Cornwell, Dorothy Brockman and Esther Brady are church and synagogue soloists. Ruth Olay has fulfilled a long engagement with Jerry Fielding's orchestra on television. Karla Darrow, contralto, and Sondra Kaye, soprano, sang for five weeks in Here We Go!, a revue by Carl Eugster at the Callboard Theater during January and February. Mr. Eugster, a baritone, and a pupil in voice and pedagogy of Mrs. Russell, wrote the music and collaborated with Harry Haldane on the lyrics. Claudia Barrett and Alan Wells, frequently seen in motion pictures and on television, are developing their singing and speaking voices under the guidance of Mrs. Russell, who is also the teacher of the actor, Dana Andrews. Mrs. Russell's assistant, Patricia Baker, voice teacher, coach and opera and oratorio singer, was heard in concert sponsored by Evelyn Paddock Smith, pianist, before the Music and Arts Juniors of Santa Monica in February, accompanied by Mrs. Russell.

Dorothy Judy Klein's Schedule

LONG BEACH, CAL.—Dorothy Judy Klein was heard in an all-Chopin program here, presented by the Long Beach Municipal Art Deparment. On March 8, she appeared with the Long Beach Piano Quintet, joining in the Dohnanyi Piano Quintet in C minor, op. 1, with the other members of the ensemble (Alex Leber and Rocco Leggett, violins, Gordon Grove, viola, and Russell Black, cello), and playing solos by Albeniz, Chopin, Liszt and Brahms. Connie Lu Berg, 17-year-old student of Miss Klein, was the winner of the young artists' contest of the Women's Music Club in the older division. The award is a cash prize and a public appearance.

Florida Orchestral Novelties

The Florida West Coast Symphony, under Alexander Bloch, at its concerts in Bradenton and Sarasota on March 27 and 28, played two works by local composers, Otto Mrazek's Elegy and Impression o. 4 by Ilse Huebner.

Wanda Paul's Activities

EVANSTON, ILL.—Wanda Paul, concert pianist, on the Northwestern University School of Music faculty, has fulfilled the following engagements recently: a faculty recital at Lutkin Hall on Northwestern University's Evanston campus; as soloist with the Buffalo Philharmonic Orchestra under Izler Solomon, playing Paderewski's Polish Fantasie; a concert sponsored by the Polish Arts Club of Buffalo; a recital with Michael Wilkomirski, violinist, at Orchestra Hall on the Twilight Concert Series; and one at the Progress Club in South Bend, Ind., sponsored by the Chopin Fine Arts Club of South Bend; a concert at Mount St. Scholastica College in Atchison, Kan., and a solo appearance at Coffman Memorial Union on the University of Minnesota campus, sponsored by University's Department of Concerts and Lectures and the Polanie Club of Minneapolis.

Juana Among Dance Recitalists

By Rosalyn Krokover

During the last three years Juana has been concertizing abroad. When not engaged in actual performing she travelled, studied and did extensive research in corners stretching all the way from Africa to Honolulu. Those who attended her recital on March 21 at the "Y" Dance Center had the opportunity to see and hear the results of her work.

Juana titled her program Dance Portraits and it would be best to quote her aims directly: "The Dance can perhaps contribute more effectively than any other art to the all-important task of spanning the spiritual distances between peoples. . . . Therefore, I have chosen, in all humility, to be a mouthpiece for many peoples, a mirror for many cultures, rather than a specialist, though I am well aware that almost any one of these dance styles merits a life-long study. . . ."

Her program was divided into four sections—Eastern Dance-Arts (Java, India and Burma), Berber Suite, Jugoslav Suite and Polynesian Suite. All, with the exception of the first group, were New York premieres; and the Jugoslav and Polynesian Suites were seen for the first time anywhere.

While Juana's approach is that of a scholar, never making concessions for theatrical effects, her charm and sincerity as a performer is such that she never loses contact with her audience. Whether she is interpreting the courtship pantomime of the Ouled Nails of Algeria, a holiday celebration on a midsummer morning in Croatia or an ancient Tahitian ceremonial dance, there is always an air of authenticity that is completely convincing.

A great deal of thought has gone into the costuming and not a detail was overlooked. The music, too, which was recorded by the native musicians of the various countries, was fascinating, and the idea of prefacing each dance with the proper music was a splendid innovation. It not only filled up those interminable gaps during the costume changes of a solo recitalist, but it served to set the character and mood of the dance.

Following another extended concert tour of Europe and Israel, and further study, Juana will return to the United States to present her program of Dance Portraits throughout the country.

High School of Performing Arts in Spring Dance Concert

The students of the School of Performing Arts, a division of the Metropolitan Vocational High School, gave its spring dance concert at the "Y" Dance Center on March 14 and 15. Eleven works were presented, some choreographed by the faculty and others by the students. Considering that all of the dancers were of high school age, the standard of performance was very high indeed, and at times could compare favorably with groups that call themselves professionals. The youngsters are obviously receiving excellent training and the fine results of this project should encourage others along similar lines in key cities.

Both modern and ballet techniques were stressed, and there were works created in each form. But works fashioned after the traditional, staged by Lillian Moore, were most enthusiastically received. Among the outstanding talents were two boys—Anthony Mordente, who has already mastered the Blue Bird Variation—technique, style and all; and Bruce Marks, whose gifts are more in the direction of what might loosely be termed modern dramatic dance.

Rothschild Foundation Launches American Dance Series, April 14

The B. de Rothschild Foundation for the Arts and Sciences' American Dance Series will get under way at the Alvin Theatre on April 14. During the two-week season, ten Broadway premieres of recent successes, a new work by Doris Humphrey, commissioned by the Foundation, and a revival of Martha Graham's Letter to the World are to be presented. The new work by Miss Humphrey, as yet untitled, will feature José Limon and his dance group and introduce a new musical collaborator to the contemporary dance, the Spanish composer Carlos Surinach.

Though there may be additions, the repertory is certain to include Martha Graham's Appalachian Spring, Night Journey, Canticles for Innocent Comedians, and Letter to the World; Doris Humphrey's Night Spell, Fantasy and Fugue in C Major and Fugue in C Minor, and the new commissioned work; José Limon's The Visitation, La Maliche, and The Moor's Pavane; May O'Donnell's Dance Sonata; Pearl Lang's Legend and Ironic Rites; Nina Fonaroff's Lazarus and Requiem; Merce Cunningham's Sixteen Dances; and Helen McGehee's La Intrusa.

Dance News

During this month Ted Shawn will give four Friday late afternoon lectures at the Ethnologic Dance Center starting April 3. François Delsarte is the subject and the lectures are titled Delsarte—the Man and his Philosophy; The Science of François Delsarte; Application of the Science of Delsarte to Dance; and, finally, Influence of Delsarte on the American Dance. . . . The Enchanted Balloons, with story and choreography by Bonnie Bird, is the new ballet added to the April 5 Merry-Go-Rounders program at the "Y". . . . Jean Leon Destiné's Fiesta in Haiti was given at the Brooklyn Academy of Music on March 24. . . . The cast for Ballet Theatre's production of Agnes de Mille's Three Maidens and a Devil, on the TV Omnibus program, March 22, included Miss de Mille, Lucia Chase, Janet Reed and Jurek Lazowsky. . . . Choreographers represented on the March 22 Choreographers' Workshop at the "Y" included Naomi Aleskovsky, Eugenia Cassin, Richard Enblund, Fedor Lensky, Angiola Sartorio, Marion Scott and Karoun Tootikian. . . . The New York Ballet Club is sponsoring a program of original ballet compositions on April 12 at the Central High School of Needle Trades Auditorium. Choreographers to be represented are Fedor Lensky, Job Saunders, Louis Johnson, Valentina Belova, and Peter Nelson. . . . A party for Juana was given by the Ethnologic Dance Center following the dancer's concert on March 21.

Music for Orchestra by Gottfried von Einem, Austrian composer now visiting this country under the auspices of the U. S. State Department, will be performed by the New York Philharmonic-Symphony under Dimitri Mitropoulos on April 16 and 17.

Misses Roman in Coast Recitals

LOS ANGELES.—Josette and Yvette Roman, duo-pianists, gave a recital on March 6 in Berkeley, and on March 12 played at the Tabernacle in Provo, Utah, a return engagement from last summer. In the latter appearance they introduced a Suggestion and Fugue written for and dedicated to them by Eugene Hemmer, young composer from Cincinnati, whose work, Fountain Square, recently was premiered by the Cincinnati Symphony under Thor Johnson. The Misses Roman's March engagements also included a performance of the Mozart Concerto for two pianos and orchestra in E flat with the symphony orchestra of Modesto, Cal.

BOSTON UNIVERSITY

College of Music

Robert A. Choate, Dean

•

UNDERGRADUATE and GRADUATE DIVISIONS

Intersession—
June 1 to July 11

Summer Session—
June 29 to Aug. 7

1ST ANNUAL SUMMER MUSIC PROGRAM FOR HIGH SCHOOL MUSICIANS — 4 WEEKS JUNE 29 to JULY 24

•

Study at one of America's great Universities. Enjoy historic and scenic New England.

For information and catalog, write

DONALD L. OLIVER
Director of Admissions

BOSTON UNIVERSITY

Room 117
705 Commonwealth Avenue
Boston 15, Massachusetts

MME. LUCIE LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSÉ FERRER
344 West 72nd St., New York 23 TR. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing: A simplified System of Voice Training as crystallized from the latest developments of Phonetical Research in coordination with the Traditional Precepts of the Old Masters.
1101 Carnegie Hall, N.Y. 19; 54 Sussex Rd., Teaneck, N.J. EN. 4-9429

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

LEIMER-GIESEKING METHOD OF PIANO PLAYING
V. GODJEVATZ
pupil of Leimer (teacher of Gieseking)
P. O. Box #131, N. Y. C. 19 UN. 5-9055

RACHEL LEON
VOICE COACH
Interpretation — Concert and Opera Repertoire
345 W. 88th St., N. Y. C. 24 SChuyler 4-4559

MADELEINE CARABO
VIOLINIST — TEACHER
Studio 1003, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Summer Master Class, July 6-Aug. 15
338 West 89th Street, New York 24, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

PROFESSIONAL DIRECTORY

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y. Tel.: CI. 7-6773

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
131 Riverside Dr., New York City
Telephone TRafalgar 4-3344

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Teacher of Piano. Matthay exponent, formerly his representative. Piano Seminar, Richmond, Va., June 15-20.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.)
CI. 6-8950, other days, KI. 9-8034.

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studio 401 Carnegie Hall, N. Y. C. 19
COlumbus 5-8041

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
412 77th St., North Bergen, N. J. Union 3-7281

ANGELO MUSOLINO (ASCAP)
MUSIC ARRANGER
Transpositions-Piano Arrangements-Orchestrations
362 Bleecker St., N. Y. 14, N. Y. WA. 4-6217

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6700

PROF. JACQUES STUECKGOLD
SINGING TEACHER of these present and former Metropolitan Artists.
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7678

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Dartiza Iltisch and Inge Manski formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave. N. Y. 23, N. Y. TR. 4-0686
Member NYSTA and NATS

FRANTZ PROSCHOWSKI
VOICE TEACHER and CONSULTANT
Vocal Adviser to Nadine Conner
180 W. 58 St., N. Y. C. CO. 5-2136

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6654

MARIE D. JEANNERETTE
TEACHER OF WHISTLING
1640 Paloma St., Pasadena, Cal. SYcamore 4-3814

Musical COURIER
— *YOUR BEST BUY IN MUSIC MAGAZINES* —

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

MUSICAL JOTTINGS

Plans for the "Met" next season include a revival of Norma, with the title role sung by **Maria Callas,** Greek-American soprano; the revival of Barber of Seville will be staged by **Cyril Ritchard,** English actor, with the sets designed by **John Boyt. . . . Arthur Mendel** will resign as conductor of the Cantata Singers following their performance of **Bach's** Mass in B minor in St. Michael's Church, N. Y., May 14; he will be succeeded by **Alfred Mann,** associate conductor. Mr. Mendel is now professor of music at Princeton University. . . .

Temple University conferred the honorary degree of Doctor of Letters on **Harl McDonald,** manager of the Philadelphia Orchestra; and the Mus. D. on **Vincent Jones,** of the faculty of N. Y. U. . . . **Menotti's** The Consul recently had its first production at the Belgrade Opera. . . . Otello was presented by the Pittsburgh Opera, Inc., with **Mario del Monaco, Ellen Faull** and **Robert Weede** in leading roles, on March 19 and 21. . . . **Ferenc Fricsay,** European conductor, is reported coming to the U. S. for appearances as guest next season with the Boston Symphony. . . .

The Lemonade Opera Company in New York is planning to produce this spring Les Mamelles de Tiresias by **Poulenc** and Don Pedro's Return, the latter an opera made up of **Mozart** concert arias and other of his works by **Hans Erismann** and premiered with success in Switzerland last year. . . . The Austrian State Prizes for Composition have been awarded to **Hans Erich Apostel** for Variations on a Theme by Haydn, **Max Haager** for a Symphony in B minor, **Ernst Tittel** for a symphonic poem, Polyhymia, **Karl Ettl** for a cantata, Barlach, **Erich Romanovsky** for a Missa Lumen Cordium, and **Karl Schiske** for an oratorio, Vom Tode. . . .

The 400th anniversary of the birth of **Luca Marenzio,** composer of madrigals, which took place at Coccaglio near Brescia, Italy, in 1553, is being marked by erection of a monument and performance of his works. . . . The town of Fusignano, where **Corelli** was born 300 years ago, is affixing a tablet to his natal house there. National observances of his birth are being arranged by a committee headed by **Franco Alfano,** under the auspices of the Minister of Public Instruction. . . .

Among this year's events in Germany are the **Mozart** Festival at Wuerzburg, July 11 to 25, and the Constance International Music Days, June 28-July 23. Bonn is to hold a **Beethoven** Festival from May 12 to 22, and Frankfort-on-Main an International Week for New Music June 25 to 28, while Halle's **Handel** Festival takes place June 28 to July 6. . . . **Frank Brieff** has been re-engaged as musical director of the New Haven Symphony for the season 1953-4, and **Harold Kendrick** will again be the manager of the orchestra. . . . Iolanthe is being performed by the **Blue Hill Troupe** at Hunter College Playhouse April 8 through 10. . . . The Baltimore Symphony has appointed as its new manager **Judith M. Colt,** until now assistant to **Harl McDonald** of the Philadelphia Orchestra. On April 1 she succeeds **John R. Woolford,** who has resigned to take a position in New York. . . .

Lt. Col. William F. Santelmann was elected president of the American Bandmasters' Association at the annual convention of the group in Miami, Fla., he is the leader of the U. S. Marine Band and Supervisor of the Marine Band Corps. . . . The **Wilking Music Co.** of Indianapolis was named Brand Name Retailer-of-the-Year in the music store field by a panel representing the Brand Names Foundation. . . .

David Webster, general administrator of Covent Garden Opera House, London, paid a visit to New York to confer with **S. Hurok** on the tour here of the Sadler's Wells Ballet, beginning next September, and to audition singers for the Coronation opera season there. . . . A new concert hall seating 1,400 has been opened in the Munich Residence, replacing the old music hall destroyed in the war. . . . The fourth International May Festival in Wiesbaden, May 2 to 30, will include performances by the Vienna Opera, Naples San Carlo Opera, English Opera Group of London, Paris National Opera, Berlin Municipal Opera, and Hessian National Theatre. . . . Old English music of the 13th to 18th centuries will be featured at a festival planned from July 19 to Aug. 1 at Staufen, Germany, in the Black Forest. . . .

Music therapy was introduced at the first of the year in Beatty Memorial Hospital, Westville, Ind., to take its place in the patients' "total treatment" program under the joint direction of **Robert J. Lange** and **Miss Pat Otto. . . .**

Edouard Nies-Berger directed his chamber orchestra in a Concerto Grosso by **Geminiani,** with **John Corigliano** as solo violinist, and **Hugh Giles** as organist, at a concert in Central Presbyterian Church, N. Y., this work being arranged for string orchestra by the conductor. . . .

Hans Busch has been appointed executive director of the New Friends of Music for next season; **Hortense Monath,** its president, announced that the group would present a concert at Town Hall in April to make up for the programs recently cancelled. . . . A memorial concert for **Dinu Lipatti,** young Rumanian composer-pianist, who died in Switzerland in 1951, will be given at Town Hall on May 11, with his widow, **Madeleine Lipatti,** making her U. S. debut as soloist in his Concertino with 50 members of the N. Y. Philharmonic-Symphony conducted by **Remus Tzincoca. . . . Lisa della Casa,** soprano, is engaged for the "Met" next season to sing the Countess, Elvira in Don Giovanni, and Mimi. . . . What is said to be the first opera written in Gaelic, The Man Who Married a Dumb Wife, with music by **Gerard Victory,** and libretto by **Thomas McCann,** is scheduled to be presented during early April in Dublin in a festival of art and music. . . . The Montclair, N. J., State Teachers College's opera workshop will give the initial hearing of The Cumberland Fair, music by **Alec Wilder** and text by **Arnold Sundgaard,** May 21.

On the recommendation of the Minister of Education, Austrian President **Dr. Theodor Koerner** conferred the title of Honorary Professor on the music teacher, **Paul Emerich,** known for his memorization work. . . . **Henk Badings'** Piano Quintet won the Academic Prize of the City of Siena, and was performed by the Chigiani Quintet during the Biennale in Vienna. . . . The Quatuor Parrenin of Paris won first prize in an international competition held at Liege for string quartets. . . .

The Vienna Philharmonic Orchestra, which will visit the U. S. early in 1954, has been invited to take part in the 400th anniversary celebration in Sao Paulo, Brazil, in April of that year. On Dec. 21 this ensemble gave a concert for the benefit of the blind in the Austrian capital. . . . Vienna theatre managers have founded an association for the joint promotion of the interest of the four State-owned institutions, including the State Opera and the Volksoper. . . .

COACH—ACCOMPANIST

Herman ALLISON
Accompanist to
Miss Margaret Truman

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

Alberta Masiello BOSCO
COACH — ACCOMPANIST
160 W. 73 St., N. Y. C. TR. 3-9510

Ruth BRADLEY
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Stuart ROSS
COACH — ACCOMPANIST
145 West 55th St., N. Y. C. 19 Circle 7-4564
On tour 1950-51 with Patrice Munsel & Charles Kullman.

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
625 Fine Arts Bldg., Chicago, Ill.
WE. 9-3456

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Nell THURMAN
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill. DE. 7-8303

Accompanists Unlimited
The only agency devoted exclusively to providing accompanists in all parts of the United States
16 W. 55th Street, New York City JU. 6-3978

Sylvan Levin Quits Radio Post

Sylvan Levin, who has been Music Director of WOR-Mutual since August, 1945, terminated his long and successful association with the network on April 1 to devote his diversified talents to Broadway musical productions. Prior to joining the Mutual Broadcasting System, Mr. Levin, among his many other achievements in music, was conductor of the Philadelphia Chorus, and in 1932 inaugurated an opera series at Robin Hood Dell. For some years, he was associate conductor to Stokowski with the Philadelphia Orchestra, and during this period made appearances as guest conductor with leading symphony orchestras. Believing that opera in fresh English translation was essential to making the lyric theatre really popular with the American public, Mr. Levin then organized the Philadelphia Opera Company, and served as its chief conductor and artistic director for six years.

When Mr. Levin first became associated with the Mutual Broadcasting System, he composed, scored and conducted music for dramatic shows, and established such a reputation for skill and versatility that on the resignation of Alfred Wallenstein as WOR-Mutual's Musical Director, he was offered the post. Among the well-known Levin-conducted programs on the network were Operatic Revue, Symphonic Notes, Symphonic Strings, and other series. In 1948, Mr. Levin composed the Babe Ruth Suite (in five movements), commissioned by the Mutual Broadcasting Company.

RADIO, TELEVISION

By Henry W. Levinger

Toscanini in Schubert Work

Arturo Toscanini and the NBC Symphony Orchestra opened their Carnegie Hall concert on March 14, with Schubert's Symphony No. 5 in B flat major. Toscanini, who never had conducted this particular work before, played it with a small orchestra and gave it a lightness, transparency and grace rarely encountered. There followed Smetana's The Moldau, in which Toscanini hardly can be equalled for richness of tone and eloquent sweep. At the close of the program he placed Respighi's The Pines of Rome. Needless to say, his reading evoked from the score every detail of color and structural subtlety. H. W. K.

RADIO NOTE BOOK

NBC: The first opera commissioned by a commercial sponsor of a video program was seen on March 24. Titled The Parrot, it was presented by the Armstrong Cork Company of Lancaster, Pa., as an innovation of its regular weekly program, Circle Theatre. Darrell Peter composed the score to a book by Frank P. de Felitta. The major lyric soprano role was sung by 23-year-old Jo Schillig. The opera was written for six solo voices with piano accompaniment. Marden Bate, Chester Watson, Sharon Bolin, Robert Holland and Michael Pollock, were assigned to the other roles. The opera dramatizes the efforts of scheming relatives of a deceased eccentric to obtain her large fortune, left by her to Benjamin, her pet parrot. Hampered by the stipulation of her will that, should the relatives see fit to hasten Benjamin's demise, the fortune would go to an ornithological society, the relatives are driven to a unique, if desperate method of "doing in" Benjamin. But the departed eccentric still has the last laugh. The opera was done in modern dress in a Victorian setting. The composer conducted. . . .

NBC: The America's Composers series on March 16 was devoted to student composers of the Eastman School. Howard Hanson conducted the Eastman School Orchestra in William Purcell's Biblical Scene from his Christ Looking over Jerusalem; Rod Nelson's Overture Savannah River Holiday and Triptych by Walter Hartly. On March 23, the Eastman School Wind Ensemble played works by Henry Hadley, Virgil Thomson, Robert Russell Bennett and Roy Harris. On March 30, William Grant Still, Paul White, Wayne Barlow, and Douglas Moore were represented on the program. . . .

The NBC Television Opera will close its series with a two-part presentation of Der Rosenkavalier on April 25 from 4:30 to 6 p.m. and on May 2 from 5 to 6 p.m., EST. The work will be given in English. Leading roles will be sung by Wilma Spence (Princess), Virginia Haskins (Sophie), Frances Bible (Octavian), and Ralph Herbert (Baron Ochs). Peter Herman Adler will conduct. . . .

WQXR: Three young musicians—a pianist, violinist and 'cellist—opened the third annual "Musical Talent in Our Schools" series on March 15. The young people were selected from approximately 300 entrants by a jury which consisted of Jascha Heifetz, Vladimir Horowitz, Artur Rubinstein, Rudolf Serkin, Leonard Rose, Olin Downes and Abram Chasins. They were Clarice Gastinsky, violinist, from the High School of Music and Arts, Barbara Schneider, pianist, of the School of Performing Arts, both in Manhattan and Robert Gardner, cellist, from Great Neck (L. I.) Senior High School. . . . A two-hour broadcast of Verdi's Requiem by the Buffalo Philharmonic Orchestra and the Buffalo Schola Cantorum under the guest direction of William Steinberg originated from Kleinhans Music Hall on March 26.

CBS: CBS has announced that it will not proceed with development or marketing of its color TV system, which is non-compatible with black-and-white TV.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

American **Piano Trio**
Annette Corot, Esther Fernandez, Stephen Kovacs
3 Steinway Grands on tour

Ann Ayars
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Graham
PIANIST

Eva Likova
DRAMATIC COLORATURA SOPRANO

Frederick Marvin
PIANIST

Robert McDowell
YOUNG AMERICAN PIANIST

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Guiomar Novaes
PIANIST

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Josette Yvette **Roman**
DUO-PIANISTS

Joseph Schuster
CELLIST

MARY **HOWE**
COMPOSER
New York Concert, Town Hall, Feb. 24, 1953
"Some of the most sensitive vocal music of the American repertory" (N. Y. World Tel. & Sun) . . . "Musical structure has clarity and sound design throughout" (N. Y. Times) . . . "Expressive atmosphere of poems was constantly persuasive" (N. Y. Her. Trib.)
CHORUSES • CHAMBER MUSIC • ORCHESTRAL WORKS • SONGS • INSTRUMENTAL SOLOS
For catalogue write A. Hull, 96 Grove St., New York 14, N. Y.

CHICAGO MUSICAL COLLEGE
Rudolph Ganz, *President* **Siegmund Levarie, *Dean***
86th Year
64 East Van Buren **Chicago 5, Illinois**

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE DAVID B. WHALEN, 502 PARK AVE., NEW YORK 22, N. Y.

PASSED AWAY

MARIETTE MAZARIN, 79, French dramatic soprano, who sang the role of Elektra in French in the New York bow of Strauss' work with the Hammerstein opera company in 1910, died recently in France. Mme. Mazarin achieved the feat of singing Elektra in the afternoon and Salome in Hérodiade in the evening with this organization on another occasion. Her career in this country included only one season, as the Hammerstein company was dissolved. She was also heard at the Paris Opera and Opéra-Comique.

OTTO STROBEL, 57, musicologist, died at Bayreuth on Feb. 23, as the result of a stroke. He received his doctorate from Munich University. Dr. Strobel in 1932 was placed in charge of the new organization of the archives at Wahnfried, and issued the guides to the Bayreuth Festival. He published a book on the sketches and preliminary plans for Wagner's Ring poem and edited for publication the correspondence between Wagner and Ludwig II of Bavaria in four volumes. He was also the municipal archivist of Bayreuth, and contributed to American publications.

AARON BARON, 67, music critic of the Jewish Day of New York, died in this city of a stroke on March 17. Mr. Baron was born in Europe, and at 18 came to this country for study at Columbia University. In 1923 he became music critic of the Jewish Daily News and in 1938 joined The Day. Two brothers and a sister survive.

OSCAR MORINI, 94, former professor of violin at the Vienna Academy of Music, died in New York on March 11. He was the father of Erica Morini, noted violinist, who received her first lessons from him; of Albert Morini, New York concert manager; and also of two daughters, Mrs. Elize Molski, pianist, of San Francisco; and Mrs. Stella Ricardi, of Milan, now in New York. Also surviving are a sister, Haydee Morini, of New York, and a brother, Frank Morini, of Nice, France.

AGNES HUNTINGTON CRAVATH, former opera singer, and widow of Paul D. Cravath, music patron, died in New York on March 10. She studied music in Dresden and sang in Germany, in London and Paris before returning to make her American debut as soloist with the New York Philharmonic Orchestra under Theodore Thomas. She sang with the Carl Rosa Opera Company in London and The Bostonians. Mr. Cravath was president of the Metropolitan Opera Association from 1931 to 1938. Mrs. Cravath was a founder of the Little Theatre Opera Co., later the New York Opera Comique, of which she was president. Surviving are a daughter, Mrs. William Francis Gibbs, of New York, and three grandchildren.

LEO KOPF, 64, composer and conductor, died in a New York hospital on March 1. He studied at the Vienna Conservatory and Berlin Royal Hochschule and made his professional debut in the latter city in 1917 conducting Mendelssohn's Elijah. Among the posts he held at the time of his death were conductor of the Jewish People's Philharmonic Chorus, instructor in the School of Sacred Music in the Hebrew Union College, and choir leader of the People's Philharmonic Choral Society. Surviving are his widow, a daughter and a sister.

GAIL RIDGWAY BROWN, 68, composer, violinist and teacher, died in Tucson, Ariz., on Feb. 26. She was graduated from Oberlin Conservatory and College, taught at Cornell College Conservatory, Mt. Vernon, Ia., then studied with Kreisler in Berlin and London. Later she taught violin at Grinnell and Knox Colleges, as well as privately in Tucson. Mrs. Brown was also the composer of chamber and other music, a member of the League of American Penwomen, and an honorary member of Delta Kappa Gamma. Surviving are her husband, Dr. Sydney B. Brown, member of the University of Arizona faculty, and four cousins.

GIULIO HARNISCH, viola player of the New York Philharmonic-Symphony for 10 years, and before that for 11 years with the New York Symphony, died in New York on March 6. He retired in 1938 on a pension. Mr. Harnisch, who studied art as well as music in Italy, was known for his drawings of musicians. He is survived by his widow, the former Djina Ostrowska, who was for a number of years second harpist of the Philharmonic and toured as a soloist; his daughter, Mrs. Fred Nielsen, of New York, and his son, Sascha, of Sao Paulo, Brazil.

EMITA McCORMICK JEWETT KRUEGER, wife of Karl Krueger, conductor, died in her New York home on March 3. Her death was attributed to complications resulting from a fourteen-year-old bullet wound. In 1938 the husband of a maid employed by the family shot Mrs. Krueger while she was waiting for her daughter outside a dancing school in Hollywood. This resulted in her being paralyzed from the waist down. Mrs. Krueger was the daughter of the late Samuel R. Jewett, member of the board of governors of the Chicago Stock Exchange, and a second cousin of the late Harold F. McCormick, chairman of the board of the International Harvester Co. Besides her husband, her daughter Theresa survives.

SHERMAN PITLUCK ASSOCIATES
119 W. 57th St., New York 19, N. Y.
Cable: PITASSO, N. Y.

JEANNETTE HAIEN, *Pianist*
"A pianist of greatness."
—*Detroit Free Press*

JANOS SCHOLZ, *Cellist*
"We have only one desire: to hear him again."
—*L'Avenir D'Italia*

MIKLOS SCHWALB, *Pianist*
"Triumphant master of the keyboard."
—*C. Durgin, Boston Globe*

OPPORTUNITY

FOR SALE: Steinway Baby Grand. Perfect condition. Louis XV Walnut Cabinet. $3,000. Immediate offers considered. Phone ENdicott 2-1831, or write Box 7, 701, 119 W. 57th St., New York 19, N. Y.

FOR SALE: Used Hammond Novachord Organ—excellent condition, reasonable offer considered. Write or phone Theodore Perlman, 51 Chambers Street, New York, telephone, WOrth 2-2390.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1040 Park Ave., N. Y. 28 — ATwater 9-7476

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. — TRafalgar 3-7718

OLGA EISNER
Artist-pupils Include Many Renowned Singers and Teachers Here and Abroad.
467 Central Park W., New York — AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. — SU. 7-1880, NO. 2-2944

MARIENKA MICHNA
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N.Y.C.

EUGENE LIST
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

FRANCO AUTORI
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

RUTH KISCH-ARNDT
Teacher of Singing and Interpretation
Lied, Oratorio, Early Music
845 West End Ave., N. Y. C. 25 — RI. 9-1480

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6240

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

NEW RECORDS IN REVIEW

Victor: A very large Victor list presents a highly diversified choice of repertoire. Among orchestral music there are a superb Brahms First from Toscanini and the N.B.C. Symphony; an ultra-brilliant recording of Bizet's L'Arlésienne Suites 1 and 2 plus the Symphony in C, made by Stokowski and his Symphony Orchestra; a coupling of Beethoven's Fourth and Schumann's Fourth Symphonies, warmly directed by Monteux and the San Francisco Orchestra; and a coupling of Tchaikovsky's Romeo and Juliet and the Mussorgsky-Ravel Pictures, conducted in a lean, vigorous manner by Cantelli with, respectively, the N.B.C. and Philharmonia Orchestras. Munch and the Boston Symphony are also represented by smooth readings of Handel's Water Music, Mozart's Marriage of Figaro Overture and Schumann's Genoveva Overture, a weird melange, all on one disk.

Of concertos, there is Mozart's No. 5 in A, played by Jascha Heifetz and the London Symphony under Sargent, coupled with the two Beethoven Romances in which the Victor Symphony under Steinberg is the assisting orchestra. Heifetz goes about these with his usual mastery. Another violinist, Yehudi Menuhin, has turned his attention to the Mendelssohn Concerto (Berlin Philharmonic under Furtwaengler), an old favorite, well played here, and has included on the reverse side Mendelssohn's youthful D minor Concerto (Victor String Orchestra under Menuhin). The early concerto, which Menuhin has unearthed, is a carefully composed piece with a few attractive moments. Mozart's great D minor Piano Concerto is given a generally unconvincing reading (too many effects, too much piano over orchestra) by Iturbi and the Victor Symphony; and, on the reverse, Iturbi and his sister Amparo are heard in Mozart's Two-Piano Concerto. Iturbi conducts the orchestra from the keyboard in both works.

Keyboard soloists include Wanda Landowska, who continues her recording of Bach's Well-Tempered Clavier with Nos. 9-16 from Book II—exciting, imaginative readings. Solomon plays a beautiful Waldstein Sonata and thoughtful performances of Beethoven's Sonatas in F (op. 54) and E (op. 109); and Vladimir Horowitz provides a Chopin disk (the Ballades Nos. 2 and 3, the Scherzo No. 1, the Impromptu No. 1 and the Etude in E) interpreted in a manner that is much more Horowitz than Chopin. William Kapell plays a well-integrated B minor Sonata by Chopin—one of the young pianist's best disks to date—and couples it with ten of Chopin's Mazurkas; while Artur Rubinstein, in what seems to be a month for Chopin, plays the B minor Sonata in a grandiose manner. Rubinstein, on the reverse of his disk, plays short pieces by Debussy in his usual colorful manner.

A major choral release is that of the Mozart Requiem, conducted by Robert Shaw and the Chaw Chorale, with the Victor Symphony in the background. This is a clear, intelligent reading, though often it sounds a little removed from the intensity that Mozart put into it.

Victor has been searching its catalogue for the Treasury of Immortal Performances releases. Latest in the series is a coupling of the Sibelius Violin Concerto (Heifetz, London Philharmonic under Beecham) and Chausson's Concerto in D (Heifetz, Sanroma, Musical Art Quartet); Wagner's Bridal Scene and the Parsifal duet (Flagstad, Melchior and the Victor Symphony under McArthur); and two disks of Schnabel playing Beethoven Sonatas. All of these, of course, were justly acclaimed in their day, and there should be no reason why the new generation of record collectors should not take them to their bosom.

Rossini's comic masterpiece, The Barber of Seville, has been released in a three-disk Victor set with Victoria de los Angeles as Rosina, Gino Bechi as Figaro, Nicola Monti as the Count, Melchiorre Luise as Bartolo and Nicola Rossi-Lemeni as Basilio, Tullio Serafin leads the Milan Symphony Orchestra and chorus. Except for one reservation, this is a perfect Barber. The reservation concerns the work of Bechi, who certainly is a resonant singer with a lot of high G's, not exactly a model of sensitivity or culture. Everybody else is superb, and the recording, in its balance between voices and orchestra, is a model of what operatic recordings should be. Victor also has made available a series of reissues. Most notable is the set of Rosenkavalier that was issued in the Thirties, featuring Lehmann, Schumann, Olszweska and Mayr, with the Vienna Philharmonic under Heger. Another welcome reissue is the Glyndebourne Così fan tutte, one of the best in the Mozart series. Three Gilbert and Sullivan works have come in for reissue—The Mikado and a coupling of Trial by Jury and Pinafore. Although these were made in the Thirties they sound remarkably fresh in sound. Single-disk reissues are a group of lieder sung by Lotte Lehmann, and a coupling of Mozart's Violin Concerto No. 4 in D and the Mendelssohn Concerto, both played by Fritz Kreisler and the London Philharmonic under, respectively, Landon Ronald and Malcolm Sargent. No recommendation is needed in either case. And, going back to 1910 for a reissue, Victor has made available a disk of Faust excerpts sung by Caruso, Farrar, Gilibert, Scotti and Journet. The voices are glorious.

Miscellaneous: Walter Piston's Piano Quintet is played on a WCFM disk by Earl Wild and the Walden Quartet. This is a superb performance of Piston's intelligent, well-proportioned and frequently lyrical score. On the reverse is Martinu's lyric, Bohemian-sounding Quartet No. 6. . . . The Franck Quartet in D major gets its first LP interpretation by the WQXR String Quartet on a Polymusic disk. The performance is admirable, especially since the WQXR Quartet avoids sentimentality. Their playing is supple, rhythmically accurate and tonally rich.

Gold and Fizdale in Premiere

At the Museum of Modern Art, on March 11, Arthur Gold and Robert Fizdale, duo-pianists, appeared in a program of works by modern masters for two pianos. Erik Satie's En Habit de Cheval (1911), Debussy's Six Epigraphes Antiques (1915), and Igor Stravinsky's Concerto per due pianoforti soli (1935) made up the first half. Hindemith's Sonata (1938), originally for one piano, four hands, and played for greater convenience on two instruments and the local premiere of Souvenirs (1952), a suite for ballet by Samuel Barber, made up the second.

The two artists gave an interesting cross-section of contemporary literature for two pianos, an art of which they are among the most distinguished exponents. The unity of their ensemble is superb, their technique, dynamic, and interpretative *rapport* unusual. They were accomplished interpreters of the works they had chosen. After the two charming French compositions, they played Stravinsky's enormously demanding score with a clarity of tonal reproduction and a sense of structural design which were rare.

The new work by Samuel Barber is of great charm, resembling a period piece in its variety and harmonic sensitivity, and makes for excellent listening. It is perhaps not music to set the world on fire, but it is written with the sureness of an expert craftsman, with fine melodic invention, imaginative scoring, and much rhythmic charm. A number of encores had to be added. H. W. L.

COLBERT-LABERGE
Concert Management
205 West 57 St., New York 19, N. Y.
JUdson 6-2910

Robert BRINK & Daniel PINKHAM
Violin-Harpsichord Duo

Artiss de Volt
HARPIST

ADELE MARCUS
Pianist

Paul Wittgenstein
PIANIST

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 JUdson 2-2569
(Dir.: Joseph A. Bollow)
Offers

GERI CHISOLM, Dramatic Soprano
"Fine presence, impressive voice, magnetic art."

GRACE McKINNEY, Soprano
"Tonal warmth . . . interpretative verve, expressive and artistically appealing."

THE NEW YORK TRIO
Fritz Jahoda—piano
Rachmael Weinstock—violin
Otto Deri—cello

TAMARA BERING
MEZZO-SOPRANO

THEODORE KATZ
CONDUCTOR

GOTHIC STRING ENSEMBLE
12 Instrumentalists in Programs of the Old Masters and Contemporary Modern Works.

MANHATTAN OPERA GUILD
Theodore Katz, Conductor and Musical Director.
Opera in English in Concert form.

NOW BOOKING
Write for Available Dates and Fees
Management, VALERIE TYSLIAVA
130 W. 57, N. Y. C. 19 JU. 6-5339

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 2. New York Philharmonic - Symphony, Mitropoulos conducting, CH, E.

April 3. New York Philharmonic - Symphony, same as April 2.

April 4. New York Philharmonic - Symphony, Mitropoulos conducting, Eleanor Steber, soprano, soloist, CH, E; Oberlin College Concert Choir, TH, A.

April 5. New York Philharmonic - Symphony, same as April 4, A; New York Chamber Orchestra, Franz Allers, conductor, TH, 5:30 p.m.; Verdi's Aida in concert form, TH, E; Maria Eugenia Sobol, pianist, CRH, 5:30 p.m.

April 8. Elinore Sharp, violinist, TH, E; Ellen Gilbert, pianist, CRH, E.

April 9. New York Philharmonic - Symphony, Mitropoulos conducting, Laszlo Varga, cellist, soloist, CH, E; NAACC, TH, 5:30 p.m.; Valentino Marconi, pianist, TH, E.

April 10. New York Philharmonic - Symphony, Mitropoulos conducting, same as April 9, A; the Bell Symphony, CH, E; Friendly Sons of St. Patrick Glee Club, TH, E.

April 11. New York Philharmonic - Symphony, Mitropoulos conducting, William Kapell, pianist, soloist, CH, E; Finno-Estonian Male Chorus, TH, E; children's concert, International Music Lovers Guild, CRH, E.

April 12. New York Philharmonic - Symphony, same as April 11, A; Roger Scime, pianist, CH, 5:15 p.m.; University of Michigan Men's Glee Club, TH, A; program of works by Lazare Saminsky, with the Emanuel Choir, TH, 5:30 p.m.; Robert Shaw Chorale, TH, E; John Bigbee, baritone, CRH, A; Eleanor Packalan, soprano, CRH, E.

April 13. National Orchestral Association, CH, E; Robert Conant, harpsichordist, TH, E.

April 14. Trinity College Varsity Glee Club and Bryn Mawr Choral Society, TH, E; Richard Charles Steffan, tenor, CRH, E.

Ricker Recital for Southwest MTNA

OKLAHOMA CITY, OKLA.—Herbert Ricker, pianist and teacher, gave a recital on March 13 at the Skirvin Hotel during the first convention of the Southwest Division of the Music Teachers National Association. Mr. Ricker's program included Mozart, Debussy and Liszt numbers, the Beethoven "Waldstein" Sonata, and his own Sonatine. On March 12, Mr. and Mrs. Ricker entertained at a buffet supper at their studio here, honoring the officials of the association.

Handel's Opera Xerxes Is Staged at Hunter College

The Hunter College Opera Association, recently created to present unusual works with young American singers under the direction of Josef Turnau, made its debut on March 10 in the College Auditorium with a difficult assignment—a staging of Handel's opera Xerxes. The work, staged by Prof. Turnau, and conducted by Siegfried Landau, has an episodic libretto by Minato containing comic episodes, and was given in an English translation by Sylvia Nesson, a serviceable if not brilliant rendering.

The orchestra of the New York College of Music was in the pit and acquitted itself in generally competent style under Mr. Landau's baton. The cast of young singers strove to cope with the difficult arias (including the celebrated air to the plane tree known as Handel's Largo by later generations). More finish of delivery and perfection of style are needed to make so static a work come alive. The staging made a laudable attempt to give animation to a tedious libretto concerned with amorous and other complexities. Leading roles in the opera in what was probably its New York stage debut (it had its American premiere at Smith College in 1928) were Michael Kazaras, Xerxes; Robert Kurrus, Arsamene; Gordon Heron, Ariodate; Sylvia Nesson, Romilda; Miriam Propp, Atalanta; Pasquale Verduce, Elviro; and Nicolina Carruba, Amastre. The stylized setting was clever and easily adaptable.

D. T.

DePauw U. Choristers Heard

GREENCASTLE, IND.—A group of 130 young men and women singers from DePauw University joined the 325 musicians who participated in the concert version of Berlioz' Damnation of Faust by the Indianapolis Symphony and Symphonic Choir, under Dr. Fabien Sevitzky, on March 21 and 22 in the Murat Theater, Indianapolis. Soloists were Andrew McKinley, Patricia Newby, Kenneth Smith and Bernard Izzo. Prof. George W. Gove is director of DePauw's Choral Union.

Busch to Direct Cohasset Series

Hans Busch will again direct the South Shore Music Circus, Cohasset, Mass., under the auspices of Richard Aldrich, from June to September.

PHOTO CREDITS: Front Cover (Austen Field); p. 7 (Russell Ogg, Chicago); p. 11 (Helen Merrill); p. 12 (Photo Lipnitzki, Paris); p. 23 (DARC, Chicago); p. 38 (Impact).

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4504

Franca DUVAL
AMERICAN LYRIC-SOPRANO
La Scala, Milano, Italy
Via Nullo 22, Milano

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C

Anthony MARLOWE
LEADING TENOR
Royal Opera House
Covent Garden — London

THE VOCAL STUDIO
PROF. MAX and STEFFI
KLEIN
344 W. 72 St., N. Y. C. 23 TR 3-5734

CAROLINE BEESON FRY
TEACHER OF SINGING
3 Orchard Pkwy., White Plains, N. Y.; 153 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8900

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre
607-08 Carnegie Hall New York

JUANA
Dance Portraits from Many Lands
Management:
Musical Artists
119 W. 57 St., N.Y. C. 19

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St N Y C

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. CIrcle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

OPERATIC ACTING
ROSE LANDVER
Studio: 325 Riverside Drive
UN 5-4422

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

DAVID DAVIS—*Violinist*
Celebrity Artists Corp.
Walter Preston Mgt., Inc., Radio, Television
119 W. 57th St., New York 19, N. Y.

SUSANNE FREIL, *Soprano*
Oratorio - Concert - Radio - Television
Mgt.: George Leyden Colledge—Inga Wank
RKO Bldg., New York City

HAROLD BORDEN
Tenor
Mgt.: National Music League
130 W. 56th St., New York 19, N. Y.

MARIA CARRERAS
Concert Pianist — Teacher
"INTERPRETIVE AUTHORITY." —*N. Y. Herald-Tribune*
160 E. 78th St., N. Y. C. BU. 8-0311

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

LILLY
WINDSOR
Lyric Soprano
"SHE CAME — SHE SANG — SHE CONQUERED." *Times Herald, Washington, D. C.*
Vincent Attractions, Inc.
119 West 57th St., N. Y. 19, N. Y

BERNICE FROST SAYS...

PREPARATORY LEVEL ATTAINMENTS

"What should be the attainments of young preparatory level piano students? How much material should one present? How can one choose good materials?" These are but a few of the questions submitted recently on the subject of young beginners.

More and more, one finds six and seven-year-old children eager to play the piano. In a completely different category from the pre-school pupil of three to five years of age, this preparatory pupil will do some rote playing. But too much of this must not be done.

Good reading habits must be immediately established, and MUCH material is needed for this. Use all of the material possible, the more the better.

Individual Differences

The attainments vary with the ability of the pupil. The average child should have a minimum of three books, six solos and some duet playing. This may take two seasons of study, during which a love and understanding of music are developed.

Ear training, rhythmic activities and reading responses must be stressed. The technic development should correlate with the physical development, relaxation being the keynote, including arm freedom without exaggeration. Finger strengthening requires much time, or a pushing will result, causing tension and a hard tone.

In choosing materials, one must select those which are musical and lie within the child's understanding. There is plenty of suitable material to be had; new releases are available each season.

Some New Material

One of the best books to appear in some time is the new book, The Berry Basket, published by J. Fischer & Bro., a collection of original numbers written by the music instructors of the Holy Cross Order of Sisters. This unusually talented group of musicians began the work in two summer Creative Workshops conducted by the writer at their College of St. Mary of the Wasatch, in Salt Lake City. Pen names are used so that the little solos may be programmed easily.

Several musical solos have just been released by Boston Music Co., namely, The Woodpecker, by Calwell; Rolling Our Hoop, by Kenny; Bells, by Kirk; To a Butterfly, by Beverley; Dancing Shadows and My Blue Drum, by Frost. There are also The Fledglings, by Ketterer, published by Presser; and The Frisky Chick, by Garrow, published by Creative Press.

Freshmen

My freshmen students, majoring in piano, keep asking for modern solos, not too modern but with audience appeal. What they seem really to desire is something to electrify their listeners. Can you name a few solos to meet their requests? D. E., CAL.

They should find satisfaction in these new publications, a set called Six Modern Guatemalan Composers and a Dance Suite by Perl, both published by Elkan-Vogel. They will especially enjoy the not unpleasantly modern and most musical set of four Idylls by Kasschau, published separately by Schroeder & Gunther. This music ranges from late Grade Four to Advanced Grades.

Indication Marks

How can one best train pupils to observe everything on the printed page? After observing the notes, my pupils seem to see nothing else. Y. K. T., FLA.

Making a project of seeing how many markings can be found within one measure arouses concentrated interest in the older as well as the younger pupils. When they are able to find all the markings, extend the project into how quickly they can find them all. This works well in class groups and also between teacher and pupil.

Spring Programs

Can you suggest something different for the many spring recitals one must prepare for all ages and grades of pupils? K. D., MICH.

One of the most effective, enjoyable and instructive plans is the program built around one composer. Begin with a Bach recital and follow through with others as you can. This plan also provides an incentive for pupils to learn repertoire that might not be found so interesting otherwise. Make all of these programs less than one hour in length.

PIANO TEACHERS!

Get Superior Results by Using

CURTIS PIANO COURSE MATERIAL

For Class and Individual Instruction

FUNDAMENTAL PIANO SERIES
by HELEN CURTIS

First Piano Reader ..... **$ .75**
Preparatory (for very young children)

Supplementary Material—18 pieces
When purchased with First Piano Reader ..... **.25**

Book I—Grade I (Revised) .. **1.00**

Book II—Grade II (Revised-Analyzed) .. **1.00**

Book III—Grade III (Analyzed) **1.00**

Book IV—Grade IV (Analyzed) **1.00**

Book V—Grade V (Analyzed) **1.00**

These Books contain the ***Highest Type of Teaching and Recital Material.***

Each Volume is a Complete Course of Study for the Grade.

Delightful Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

All Pieces in Books II, III, IV and V are Analyzed.

All Material is Closely Graded, proceding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

HARRIS F. ROOSA, *Publisher*

25 EAST JACKSON BLVD. **CHICAGO, ILLINOIS**

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

FIRST RUMANIAN RHAPSODY, by Georges Enesco, $2.25. This colorful, romantic piece of musical nationalism is now available for virtuoso pianists and might be considered as alternate for the older Liszt rhapsodies. It is transcribed by the composer himself (who is a very capable pianist) with due regard for the instrument. Southern Music Pub. Co., Inc., N. Y.

TECHNIC KNACKS, by Stanley Fletcher, 85 cents. These 20 short study-pieces are based on nursery tunes but work out serious problems in spite of their apparent simplicity. They give the pupil a good "feel" for the keyboard in pleasant doses of practice and teach many useful tricks or devices of pianism. Peer International Corp., N. Y.

MY BICYCLE, LULLABY FOR A DOLL, by Wm. O'Toole, WINTERTIME, by Anne Robinson, 30c each. These instructive pieces for 1st grade are part of a longer list with valuable titles by Florence Binkley, Louise Garrow and Elizabeth Heller. All are conceived for the youthful mind, have happy tunes and rhythms, make free use of accidentals and also glissandos. Part of their scheme is the encouragement of the writing of a similar piece by the pupil to develop his creative thinking. Creative Music Publishers, N. Y.

FORWARD MARCH, SUNDAY MORNING and others by D. C. Glover, Jr., 35 cents each. Each 2 pages, for grade 2, making useful instructive material which the pupil can like. There is a pictorial quality to each piece, to stir the imagination. E. B. Marks Music Corp., N. Y.

ETUDE, THE MOON PASSING BEHIND THE CLOUDS, 50c each, and P. M. PRELUDES, 80c, by Peggy Stuart. The style of this composer is florid, given to elaborate variation, and rather effusively feminine. These pieces suit well the 5th grade technique and appeal imaginatively through their impressionistic moods and emotionally charged melodies. They have a certain sophistication which will intrigue the older player and they display pianistic brilliance and color. G. Schirmer, N. Y.

THE PUPIL'S REPERTOIRE, Parts I and II, 75c each. Each book has 9 or 10 pieces for grades 2-3 by various composers who are fine writers of instructive material, pieces which serve as solid preparation for the classics towards which the pupil is working, but which themselves are interesting and musical. Arthur P. Schmidt Co., Inc., Boston.

Up and Down the Guild Keyboard

By Grace White

Scholarships for Next Year

The Rollins College Scholarships are being offered again—two of $4,000 each and one of $2,400, all for music. To learn details, write at once to The Director of Admission, Rollins College, Winter Park, Florida.

About New Yorkers

Clarence Adler is immersed in an unusually heavy schedule in New York, and his summer does not look like a vacation. He is giving a recital at Dartmouth College, April 26; Orchard Park (Buffalo), May 21; a teachers' class and recital in Indianapolis, July 20-24 (managed by Zillah Worth, Guild member), and returns to Lake Placid to head the piano faculty of the Deerwood Adirondack Music Center for the remainder of the summer.

Luisa Stojowski will conduct a class and give a recital at the Woman's College of the University of North Carolina, Greensboro, June 15-19. During a brief vacation from New York teaching, Mme. Stojowski accompanied Guiomar Novaes to Florida.

Washington Guild Members

The Washington Composers Club engaged the Chamber Orchestra, Paul Olefsky conducting, for a program on March 15 at the Phillips Gallery. LaSalle Spier's Music for Four in the Afternoon proved to be a most original work for violin, cello, piano and clarinet.

An appearance at a Youth Concert in March with the National Symphony Orchestra, Howard Mitchell conducting, in Constitution Hall (holding 3,800 and sold out) was the prize won by Philip Lorenz, pupil of Richard Werder, in a contest conducted by the Washington Music Teachers Association. Lorenz has appeared in Guild auditions. Dr. Werder is president of the District of Columbia Federation of Music Clubs (approximately 100 clubs) and serves as adjudicator for the Guild. He is director of the Campbell School of Music, where James Reistrup is composer-in-residence and John Reistrup assistant registrar.

Ronald Hodges, artist-pupil of Edwin Hughes, gave an all-Ravel recital at the National Gallery in Washington, March 8, broadcast on WCFM.

Large Audiences

Performing for an audience of 6,500 is a rare experience, but Dorothy White faces that many children in the San Antonio Municipal Auditorium this spring. Besides other dates mentioned previously, she is engaged with the Connecticut Symphony for the Kline Memorial Auditorium in Bridgeport, and the Junior League in Boston.

Bettye Joyce Carlton, 16, pupil of Jessie Dean Trulove, won the appearance with East Texas Symphony Orchestra, Joseph Kirshbaum conducting. Also in statewide contest, her Bach playing won her the appearance at the Southwest Division of MTA in Oklahoma City. Last year she was a Guild cash prize winner and appeared in summer series with the Houston Symphony. She has been in Guild auditions since her first year of piano.

Roger LeGassie, artist-prize winning pupil of Franklyn Carnahan, was soloist with the Woman's Orchestra in Severance Hall, Cleveland, Hyman Schandler conducting.

Louise V. Wann had charge of the Teachers' Round Table at the Detroit Musicians' League, using as her subject "Preparing the Student for the Modern Idiom," with illustrations by pupils of three teachers (including Mrs. Wann), verifying that today's students like contemporary music.

Also in Detroit, Mrs. Ray Robosson announced the winners of her annual Bach Contest: Gerald Patula, Lorraine Mordenski, and Gregory Harrison. Grace Barber and Bernice Toderan were the judges.

IN HAWAII . . . George Baratti, l., conductor of the Honolulu Symphony, and Robert Vetlesen, pianist, who was born on the island of Maui there, educated in Honolulu and Europe. This spring he played the Mozart Concerto No. 25 with the Honolulu Symphony. He has appeared with the San Francisco Symphony, Pierre Monteux conducting. This summer he will be soloist with the Oslo Symphony and fulfill other dates in Europe. Mr. Vetlesen is Guild chairman in San Francisco.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

The monthly meetings of Guild Members of Greater New York arranged by the chairman, Grace Hofheimer, have been enthusiastically attended by many of the most prominent piano teachers of the nation. Personalized accounts are being given in current issues of Piano Guild Notes. The final meeting of the season will be in April.

Judging by the early enrollments being received now, the 1953 National Piano Playing Auditions will have a considerably larger student body than in 1952. Guild members are requested to observe all instructions printed upon the front of the Student Enrollment Card.

Judges of the 1953 International Piano Recording Festival are asked to grade the recordings sent them as soon as possible and to return the Report Cards to National Headquarters by registered mail.

Much interest is being manifested in the group pictures of piano teachers' classes run in newspapers from coast to coast as a result of the Guild's National Publicity Campaign for Piano Hobbyists. The nation is thus being made to realize that there is no finer hobby in all the world than piano-playing and that the greatest joy of all may be found in the heart of the performer rather than the listener. Pianists who do not earn their livelihood with their playing are hobbyists. Piano teachers who play are for the most part piano-hobbyists, since not more than a handful do enough concertizing to sustain them without teaching. All students who really enjoy their piano study are hobbyists. The group pictures of piano-hobbyists in the country's newspapers are the best possible enticement to parents to afford their children the opportunity of taking the piano to heart as one of a lifetime's most cherished accomplishments (or hobbies). Guild Members are urged to put such pictures in their local papers once a year. "One picture is worth a thousand words."

Yours sincerely,

IRL ALLISON.

"NO THUMB UNDER"
A NEW BOOK
For Scales and Arpeggios
EFFA ELLIS PERFIELD
723 N. Highland Ave., Los Angeles 38, Calif.

"The Modern Teacher's Guide" to
PIANO AND PIANO-CLASS TEACHING
By Virginia Churchill
$5 per Copy; All Sales Final
Order from: Music Work Shop, 9 Chestnut St., Salem, Mass.

MME. SIMON BARERE
PIANIST - TEACHER
200 W. 57 St., N. Y. 19, N. Y. CO. 5-1860

MAE GILBERT REESE PIANO STUDIOS
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2296, 1330 N. Crescent Heights Blvd.
Long Beach—Tel. 660-43, 132 Pine Ave.

ADÈLE D. LAUTH
PIANO — HARMONY — THEORY
Member of the National Guild of Piano Teachers
1418 So. Oxford Ave., Los Angeles 6, Cal. REpublic 6861

CLARENCE BRIDENSTINE
PIANO STUDIOS
Specializing in
Development of Each Pupil as an Individual
LaBrea at 9th St., Los Angeles 36, Cal. WAlnut 4687

Dorothy JUDY KLEIN
CONCERT PIANIST
Adjudicator & Faculty Teacher, N.G.P.T.
213 Roycroft Ave. Long Beach 3, Cal.

THE CLARKE ADJUSTABLE PIANO STOOL
Urana Clarke, Saugatuck, Connecticut
SPECIAL RATES FOR SCHOOLS

MELROSE ACADEMY OF MUSIC
Renee Rochelle, Director — Distinguished Faculty
• A Complete School of Music, All Instruments, Drama, Light & Grand Opera, Ballet •
5001 Melrose Ave., Los Angeles 38, Calif. HO. 9-0325

Rosalie Miller Singers Active

Among artist-students of Rosalie Miller is Eunice Alberts, contralto, who will sing the Mahler Kindertoten Lieder in Boston in April before sailing for a month's tour of France as soloist with the St. Cecilia Society fo Boston. Anne Bollinger of the Metropolitan Opera has returned from Texas, where she appeared in operas and a concert tour with Ferruccio Tagliavini. Winner of the Arthur Godfrey talent scout award, Richard Bolton, 17-year-old baritone, was featured on this program the following Sunday and Wednesday on radio and TV. Opera audiences in Florida have heard Regina Resnik between her performances at the Metropolitan Opera and with the Ottawa (Can.) Symphony. After the Metropolitan's spring tour, Miss Resnik will go to Bayreuth to sing Sieglinde. Arthur Budny, baritone, sang the role of Shchekolov in Boris Godounoff at the Metropolitan on March 21 and 28. A performance of Liza Lehmann's In A Persian Garden at the York Club featured Joyce Stephens, soprano, Irene Yudith, mezzo-soprano, James Hendricks, tenor, and George Baker, baritone. Shirley Gelwarg, dramatic soprano, won the Moss Hart award in Newark, N. J., in a recent voice competition. Sybil Lamb sings in Wish You Were Here, and Lenore Korman has finished a run in Two's Company. Delphina Brownlee is in Finian's Rainbow, given by the Equity Theater.

Plymouth Rock Center Schedule

DUXBURY, MASS.—The Plymouth Rock Center of Music and Drama, Blair McClosky, director, will open its eighth season on July 6, continuing through Aug. 31. Tentative production list for opera and concerts include four orchestra concerts (four performances of each); four children's concerts; a double bill, consisting of Pagliacci and Converse's The Pipe of Desire; Ernest Bacon's A Tree on the Plains; Abduction from the Seraglio; and Carmen. The opera workshop, orchestra conductors' school, and art school continue, and the center announces that by special arrangement with Boston University College of Music certain courses offered by the center will be accepted for academic credit, if desired. These are theory of music, applied music, opera workshop, musical organizations (orchestra-chorus), conducting (orchestra), conducting (choral), elementary French, German and Italian, and vocal literature.

Clarence Adler for Indianapolis

INDIANAPOLIS.—Zillah Worth is presenting Dr. Clarence Adler in a five-day course for pianists and teachers, July 20 through 24, comprising lectures, discussions, and, each morning, performances by members of the class and Dr. Adler. General subjects are: July 20, Pre-Bach Music, a short survey of Oriental, Medieval and Renaissance compositions; July 21, Fingering and Phrasing; July 22, The Artist Before Public Performance—preparation for auditions, teachers' needs, overcoming nervousness, etc.; July 23, Criticism and Personal Reaction; July 24, general teaching problems, including the transference of a pupil from one teacher to the other, contemporary music and the promotion of American composers, length of practice for beginners, and other factors. The sessions will be held at the Wilking Music Company. Dr. Adler will also take six talented pupils for private lessons.

Charbonnel Broadcast Moderator

Avis Bliven Charbonnel is moderator and instigator of a weekly half-hour broadcast over WPTH, Providence, R. I. of a panel discussion by students from the public high schools, entitled What Teen-Agers Think about Music. These broadcasts, a Friday evening feature, began on March 20, and the subject was The Validity of Appreciation Courses. Subsequent discussions will be on radio and television, jazz, music education in the public schools, and recreational music. On Feb. 19 Mme. Charbonnel gave a lecture for the Westerly Historical Society on Rhode Island composers, past and present.

Lotte Leonard to Join Pupil

Lotte Leonard, voice teacher and member of the Mannes Music School faculty, will leave in May for France and England, where she will join her artist-pupil, Mattiwilda Dobbs. Mme. Leonard will coach the soprano for her roles this summer at the Glyndebourne Festival in England.

Behre Piano Workshop-Clinics

Dr. Edwine Behre, faculty member of the National Guild of Piano Teachers and president of the Leschetizky Association of America, will conduct workshop-clinics for teachers and players in Asheville, N. C., April 20-21, New York City, June 16-18, and in Adamant (near Montpelier), Vt., August 2-28. In these laboratory sessions, Dr. Behre helps members to smooth coordination of the physical-rhythmic factors of fluent pianism. Each student plays, and there is frank discussion of playing and teaching problems.

In Vermont, the workshop pianists participate in many local concerts—in Friday night and Sunday afternoon recitals, and as guests of churches and civic meetings. Guest singers, string players and chamber music groups afford ensemble practice.

Piano instruction is demonstrated in these sessions from pre-piano technique for young children to the complexities of concert repertory. Assisting Dr. Behre in Vermont will be the Leschetizky Association members Emma Dressler, Margaret Elhart and Freda Rosenblatt, and Frederick Marantz, concert pianist, and his wife, Lucille Marantz.

McClanahan's Five-State Itinerary

Richard McClanahan of New York has completed eight lectures for piano teachers for the Griffith Music Foundation of Newark, N. J. He is again acting as judge for the foundation's annual piano auditions for students and young artists, on the seven Saturdays, March 28 to May 11. The week of May 26 will see him in Portland, Me., and Nashua, N. H., where he will judge for the National Guild of Piano Teachers. He returns to the Richmond School of Music, Richmond, Va., June 15 to 20, for another of his Six-Day Seminars for Pianists and Teachers, after which he will go to his summer studio in Southwest Harbor, Me.

LOS ANGELES CONSERVATORY
of MUSIC and ARTS
A non-profit, accredited institution, founded 1883
Member, Natl. Assn. Schools of Music
OSCAR WAGNER, PRESIDENT
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart, Chicago 22, Ill. — 612 Fine Arts Bldg. BR. 8-2411

Santa Monica Conservatory of Music
President—Marie Roth
Music, Drama, Painting, Children & Junior Dept.
1601 Montana Ave. Santa Monica, Cal. EX. 5-4480

BALDWIN-WALLACE COLLEGE
Conservatory of Music
Cecil W. Munk, Director — Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

PHILADELPHIA CONSERVATORY
Of Music — 76th Year
216 South 20th Street
Marie Ezerman Drake, Director
Outstanding faculty
Expert child training
Complete Degree Courses

NORTH PARK College
SCHOOL OF MUSIC
DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Kedzie, Chicago 25 — Member NASM

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
85th Year — Catalogue on request

CORNELL COLLEGE
Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

ROSSINI OPERA SCHOOL
THE OPERA WORKSHOP
LUIGI ROSSINI — Director
50 Central Park W., New York 23 — TR. 7-9385

University of Southern California
SCHOOL of MUSIC
Raymond Kendall, Dean
Programs of study leading to B.M., B.A., M.M., M.A., D. Mus. & Ph. D.
3518 University Avenue, L. A. 7, Calif.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Berning School of Music and Dancing
Harry M. Berning, Pianist-Teacher, Dir.
Faculty of 35
4747 N. Milwaukee Ave., Chicago — KI. 5-5000

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

Ariel Rubstein, Director
PORTLAND SCHOOL OF MUSIC
Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue — Portland 5, Oregon

ROOSEVELT COLLEGE
SCHOOL OF MUSIC
Bachelor and Master of Music degrees
430 S. Michigan Ave., Chicago 5, Ill.

Berkshire Center Faculty

The Boston Symphony Orchestra has announced plans for the eleventh session of the Berkshire Music Center, the summer school of music it maintains at Tanglewood in connection with the Berkshire Festival concerts. Charles Munch, the music director of the orchestra, will serve as director, and Aaron Copland as assistant director. Ralph Berkowitz is dean. The six-week session will begin on July 5 and close on Aug. 16.

Carlos Chavez, from Mexico, has been named to join Mr. Copland as teacher of composition. The chamber music department will be considerably enlarged under Richard Burgin, concertmaster of the Boston Symphony, with William Kroll as associate head of the department, and Gregor Piatigorsky as a special guest instructor for part of the session. Most of the faculty for chamber music will consist, as before, of the principals and other members of the Boston Symphony, with retired members Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurent, flute, and Willem Valkenier, horn. Ruth Posselt, violinist, will give courses in violin and piano sonata literature. Mr. Kroll plans a special course in the last four quartets of Beethoven.

Two features initiated last season will be continued—the policy of awarding tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active, pre-professional divisions, and the activity for music educators and amateurs, the Tanglewood Study Group, a department of general music study under Ingolf Dahl.

Leonard Bernstein, who, with Pierre Monteux, will be a guest conductor of the festival concerts, will head the conducting and orchestral departments with the help of Seymour Lipkin and Lukas Foss; Hugh Ross will be head of choral music, assisted by James Aliferis and Lorna deVaron; Boris Goldovsky, head of opera, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo Van Witson and Ludwig and Laura Zirner. Irving Fine will assist Mr. Copland and Mr. Chavez in composition.

Hofheimer Artist-Pupils Heard

Antoinette Giannini, pianist, artist-pupil of Grace Hofheimer, travels regularly to New York from Worcester, Mass., for her studies with Miss Hofheimer. Miss Giannini has been chosen in competitive examination by the "Hour of Music" to appear at their concert at the Colony Club, New York, in the fall of 1953. She is official accompanist for the singing class of Dr. James R. Houghton at Boston University College of Music, accompanied Charlotte Zimmer Dixon in her recent recital at the university, and has been asked by Dr. Houghton to accompany the Glee Club on its spring tour. Two other students of Miss Hofheimer, Toby-Gail Shapin and Frances Swiencicki, gave recitals in her studio on Feb. 14 and 28. On April 12, Miss Hofheimer will present five students in Steinway Concert Hall.

Miss Hofheimer's Course for Piano Teachers is booked ahead until July 7. After that time, she will be available for summer teaching until Aug. 15.

Kilenyi at Florida State U.

Edward Kilenyi has been appointed professor of piano at Florida State University, Tallahassee.

BERNICE FROST

will offer

Piano Education Lectures—Piano Instruction—Repertoire Classes

Columbia College — **Columbia, South Carolina**

July 6 through 10 — **Fred H. Parker, Director of Music**

Private Instruction June 15 - August 14 — **1953** — **New York, N. Y. 316 West 75th Street**

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio

Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.

Also Courses in Composition and Conducting

WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

CINCINNATI CONSERVATORY OF MUSIC

Coenraad V. Bos
Internationally famous accompanist and voice coach—June 15-27

Opera Workshop in cooperation with the famous Cincinnati Summer Opera Association June 29-July 25

Write Registrar, Dept. M. C., Highland Ave. and Oak St., Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Ward Lewis, Acting Director — **3411 Euclid Ave., Cleveland, O.**

Member of the National Association of Schools of Music

COSMOPOLITAN SCHOOL OF MUSIC

306 S. Wabash — **Member NASM** — **Chicago, Illinois**

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director — **75th Anniversary Year** — **Chartered 1878**

COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening

Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.

Catalog on request

114 EAST 85th STREET — **NEW YORK 28, N. Y.**

MINNEAPOLIS COLLEGE OF MUSIC — **MARIE HOLLAND SMITH** *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request — **Address: 60 South 11th St., Minneapolis, Minnesota**

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — **26 Fenway, Boston, Mass.**

A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 60
Dormitories for Women — Catalog on request

Associate member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art

Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

Boston U. Series Marking College of Music Jubilee

BOSTON.—The Boston University College of Music will mark its 25th anniversary with a series of eight major musical events, starting April 9 and continuing through May 18. The series opens with a festival concert on April 9 in Symphony Hall, with the University Chorus of 300, soloists and orchestra, conducted by Dr. James R. Houghton and including Brahms' German Requiem and music by Vaughan Williams in celebration of his 80th birthday. On April 16 at Boston U. Recital Hall the Stradivarius Quartet will give a program dedicated to Elizabeth Sprague Coolidge and including the world premiere of a new Quartet by Georges Enesco, which is dedicated to her. The Symphonic Band, under Robert C. Cook, on April 23 at Hayden Auditorium will present an invitational concert for schools of the area and the general public. The Boston University Orchestra, led by Francis Findlay, appears at Jordan Hall on April 28 in a program featuring musicians of the Boston U. College of Music. A Bach Festival by the Collegium Musicum of the College with the Society of Ancient Instruments assisting, and conducted by Karl Geiringer, is scheduled for May 7 at the Recital Hall. The Choral Art Society, conducted by Allen C. Lannom, on May 12 in Hayden Auditorium will give a program including pre-Bach and contemporary music. Albert Spalding will be heard in a recital at the University Recital Hall on May 15. The concluding event on May 17 and 18, at a place to be announced later, will be a staging of Stravinsky's opera The Rake's Progress, under the personal direction of the composer, performed by the Boston U. Opera Workshop (Sarah Caldwell, director), the University Orchestra, and harpsichordist Ralph Kirkpatrick,

It is also announced that a group of 34 Bostonians have formed the Friends of Music at Boston University, under the leadership of C. Comstock Clayton, of Brookline, chairman. One of the basic purposes is the support and broadening of the scholarship funds for the College of Music of the University. The net proceeds of the 25th anniversary celebration will be contributed to the Friends of Music Scholarship fund.

Marlboro School's Season

MARLBORO, VT.—The Marlboro School of Music will open its third season on July 13, offering a six-weeks' course in ensemble playing for students and professionals. The faculty of the school includes: string department, Herman Busch, Blanche Honegger Moyse; woodwinds, Louis Moyse, Marcel Moyse; piano, Louis Moyse, Eugene Istomin, and Rudolf Serkin. Students may receive college credits or work toward a degree. Six public Sunday concerts will be given by the faculty and qualified students while the school is in session. Mrs. Jacob P. Estey, Brattleboro, Vt., is the newly-appointed executive director.

CONGRATULATIONS! . . . For the first time the American Theatre Wing Concert Award this year was made after the semi-finals and no finals were held. Calvin Marsh, baritone, fourth from l., the winner, is felicitated by the jury members, l. to r., S. L. M. Barlow, Winifred Cecil, Mme. Lina Abarbanel, Emanuel Balaban, Mrs. Martin Beck, chairman of the board and secretary of the American Theatre Wing, Frances Greer, and André Mertens, vice-president of Columbia Artists Mgt.

Norfolk School's Summer Term

NORFOLK, CONN.—The Norfolk School of Music, affiliated with Yale University, will open for its thirteenth session on June 18. This school is administered by the Ellen Battell Stoeckel Trust and uses the facilities of the Stoeckel estate, formerly the scene of the Norfolk Choral Festivals. Limited to seventy students, the school concentrates on the study of instruments, voice, and chamber music, and there are bi-weekly lectures on literature and art. A series of six concerts is given by visiting artists and members of the faculty. As in past years, Bruce Simonds, the dean of the Yale School of Music, will be the director, lecture on the history of music, and take advanced piano pupils. The faculty, with one or two exceptions, is recruited from the Yale University faculty. This year, for the first time, Joseph Fuchs will teach violin after returning from participation in the Prades Festival. Howard Boatwright will prepare students for Mr. Fuchs, teach theory, and direct the orchestra and the chorus. Other faculty members, all of whom have at one time or another taught at Norfolk, will be Luther Noss, organ; Luigi Silva, cello; Keith Wilson, wind instruments; Arthur Hague, piano; Homer Mowe, singing; Virginia French Mackie, theory; Cesar Lombardi Barber, literature; and Elizabeth Chase, art.

Cornell Little Symphony Tours

MOUNT VERNON, IA.—The Little Symphony Orchestra of Cornell College, under the baton of Richard L. Morse, made a tour last month through ten towns in eastern Iowa. The program ranged from Beethoven's First Symphony to lighter music, such as Mendelssohn's Midsummer Night's Dream, and numbers were included featuring the harpist, Nancy Andress; the flutist, William L. Montgomery, and Robert Davis, baritone. In its years of touring, the Cornell orchestra has played 460 concerts in 180 cities.

The college announces that for the 51st consecutive year the Chicago Symphony will participate in its 55th annual May Music Festival, to be held May 7, 8 and 9. Rafael Kubelik will conduct, and the festival will include the introduction of Norman Dello Joio's cantata, commissioned for the college's centennial, which is being celebrated this year. The cantata, a setting of a text from Stephen Vincent Benet's poem Western Star, is entitled Song of Affirmation. It will close the festival on May 9. The opening event is a recital by the pianist Mieczyslaw Horszowski, and on May 8, Jennie Tourel will be guest artist.

Berkley Summer School Plans

NORTH BRIDGTON, ME.—The third season of the Berkley Summer Music School at Bridgton Academy here, on Long Lake, opens July 13 for six weeks session, under the direction of Harold and Marion Berkley, violinist and pianist of New York. Enrollment is limited to string players and pianists, and chamber music reading, study, and performance is an integral part of the schedule. A division for adult amateur chamber music players on vacation, introduced last season, is continued.

A schedule of two or more public concerts weekly includes faculty chamber music programs, string orchestra concerts, and student chamber music and solo performances, as well as concerts by visiting artists. Two series of 12 lectures, Elementary Material for Ensemble Players, and A Survey of Chamber Music, Romantic and Modern, will be given.

The summer music school has the full facilities of Bridgton Academy for its courses.

ACADEMY OF VOCAL ARTS

. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer. Students accepted on Scholarship Basis only.

Admission by Competitive Audition Only

•

Apply 1920 Spruce Street
Philadelphia 3, Pa.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. DEarborn 2-5813

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

Nena BOLMAR
TEACHER OF SINGING
525 Fine Arts Bldg., Chicago WE. 9-4285

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ISADORE BUCHHALTER
TEACHER OF PIANO
506 Fine Arts Bldg., Chicago WE 9-4450

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
618 Fine Arts Building, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-9535

ESTHER **LABERGE** CHARLES
TEACHERS OF SINGING
Chicago Musical College American Cons.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

MAURINE HANSING
Teacher of Singing
Suite 400 Fine Arts Bldg.
410 S. Michigan Ave., Chicago WA. 2-9280

LEO HEIM
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

MAURICE G. **IVINS** ANNADAZE
Baritone Piano
Teacher of Voice Coach—Accompanist
Northern Indiana Conservatory South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 64 E. Van Buren St.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5789

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4578

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-8486

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA **SHARNOVA**
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-7872 Res.—LI. 8-1237

GERALD SMITH
BARITONE
9108 S. Albany, Chicago Evergreen Park 8964

FRED **TRULL**
TEACHER OF SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

SYLVIA SAWYER
MEZZO-SOPRANO
Now singing in Europe

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 3388-R

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher,
and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

Louis *Chartier* — Baritone
VOCAL INSTRUCTION
Private lessons and classes
Studio 118 Carnegie Hall—N. Y. 19, N. Y. CI. 7-7958

Maxine **DORELLE**—*soprano*
COACH — Voice, Opera, Song
Presenting "DORELLE OPERA CAMEOS"
Studio 1105 Carnegie Hall, N.Y.C. 19—CI. 5-7945

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of
"New Theories on the Art of Singing," endorsed
by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-8179

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

Marshall School of Music and Drama
RUBY MARSHALL SCOTT, *Dir.*
339 Washington Ave. Clarksburg, W. Va.

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

FLORENCE PRICE
COMPOSER
Symphonic, Chamber and smaller forms
c/o ASCAP, 575 Madison Ave., New York 22, N. Y.
700 East Oakwood Blvd., Chicago

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

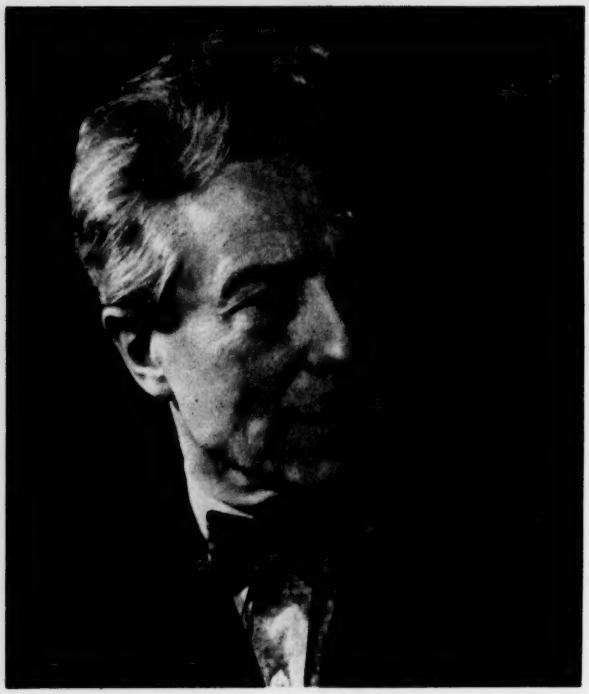
WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony
Schwartz Concert Trio (Radio station KCSU) and tours
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

Southern California Oratorio Society
Frederick Davis, Conductor
934 Westchester Pl. Los Angeles 19, Calif.

Dr. HEINZ UNGER
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada

Désiré Defauw

PRAISES REVERE RECORDER!



"Not only has the Revere "Balanced Tone" Tape Recorder solved the problem of producing tone in its purest quality, but also it has completely suppressed mechanical interference. This is hearing music under the most perfect conditions."

Désiré Defauw

DÉSIRÉ DEFAUW, famous Belgian conductor, started his career at 21, when he was chosen conductor of the New London Symphony. He thereafter toured Europe, then came to America to conduct the NBC orchestra, the Boston and Detroit Symphonies, and the Chicago Symphony orchestra, of which he was the permanent conductor for four years. Since 1940, he has been Musical Director and Conductor of the Orchestra of Les Concerts Symphoniques of Montreal. Mr. Defauw is currently making his regular guest appearances in the capitals of South America. The press hails him as "a born musician . . . one who brings to his conducting exceptional mastery of score and control of orchestra."

SO IMPRESSIVE AND PERSONAL is Revere recording, it seems as if the performer himself is in the room. Loud or soft—every sound is clearly reproduced, free from mechanical distortion. And the Revere "Balanced Tone" Recorder is as simple to operate as a radio. Use it yourself—and you'll readily see why famous musical artists revere the Revere.

The New REVERE "Balanced-Tone" TAPE RECORDER

A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

"Balanced-Tone" Control provides professional, high fidelity tonal quality.

Exclusive Index Counter permits instant location of any part of a recorded reel.

Automatic Key-Controls record, play, or stop recorder instantly.

High Speed Forward and Rewind Lever—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!

Model T-700—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case.....$225.00

Model TR-800—Same as above with built-in radio $277.50

Other Famous Revere Models

T-500—DeLuxe, 2-hour play.....$179.50
TR-600—DeLuxe, built-in radio.....$234.50
T-100—Standard, 1-hour play.....$169.50
TR-200—Standard, built-in radio.....$224.50

FAITHFUL REPRODUCTION OF SOUND

Revere TAPE RECORDER

REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS